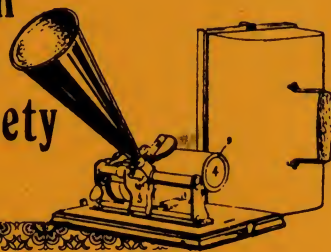


# The Hillandale News



The official journal of the  
**The City of London  
Phonograph and  
Gramophone Society**  
Inaugurated 1919



NO. 97

AUGUST 1977



*Thomas A. Edison*

The Centenary of the Phonograph

# SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON and that its objects shall be the social intercourse of its study of sound reproducing apparatus, as well as its ap
2. That the Officers of the Society shall consist of a President, Secretary, Financial Treasurer and Meetings Secretary, Meeting in October, and who shall be ex-officio memb
3. That the management of the Society be vested in a Co Meeting, and with power to co-opt, and that its duties objects. Written notice must be given to the Secretary ing of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on meeting of the Society on the payment of an annual su Meeting, which is renewable twelve calendar months th
5. The financial Treasurer shall, once in every year, subm Auditor elected by the Society and shall furnish a Bala for the inspection of members at each Annual General

President: George Frow, [REDACTED]  
 Vice-Presidents: James F. Dennis, R.C.S., [REDACTED]  
 A.D. Besford, [REDACTED]  
 Chairman: Christopher Proudfoot, [REDACTED]  
 Vice-Chairman: Goodwin Ives, [REDACTED]  
 Hon. Treasurer: B.A. Williamson, [REDACTED]  
 Hon. Secretary: John McKeown, [REDACTED]  
 Archivist: John Carreck, [REDACTED]  
 Hon. Members: Ernie Bayly, Dennis Harbur, George Frow, Le  
 Committee: B. Raynaud, F. Andrews, J. McKeown.

**TREASURER'S NOTES:** In future, would members please s etc.) direct to the Treasurer, *together with all orders for good and avoid double handling.*

## MEMBERSHIP RATES:

U.K.	£3.00 per year	U.S.A. & Canada	\$6.00 Surface Mail
New Zealand Airmail	£4.00 per year		\$8.00 Airmail
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased)	£4.00 per year		

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the U.K. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

MEETINGS are held at the "John Snow" Public House, Broadwick Street, Soho, London, W.1, on the first MONDAY of every month commencing at 7.00 p.m. In addition, regular meetings are held at the following centres:

- HEREFORD. Details from the Secretary, D.G. Watson, [REDACTED] Tupsley, Hereford.  
 MIDLANDS. Details from the Secretary, P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]  
 MANCHESTER. Details from the Secretary, Clive Thompson, [REDACTED] Mosley Common, Worsley, Lancs.  
 VICTORIA, AUSTRALIA. Details from C. Gracie, [REDACTED] Cavendish, Victoria 3408, Australia.  
 MEMBERS PLEASE NOTE that all money should now be sent to our Treasurer, B.A. Williamson, [REDACTED] Liverpool, L16 1LA.

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# Chairmans Chat

This issue coincides with our Centenary Exhibition at the British Institute of Recorded Sound, 29 Exhibition Road, London S.W.7. What better position could we have for this auspicious event, in a road named after the Great Exhibition of 1851 and a few minutes' walk from the Science Museum, the Natural History and Geological Museums and the Victoria and Albert. The Exhibition is being run jointly with the B.I.R.S., who are looking after the subject of records and recording, while we are contributing over 125 talking machines. To accompany these I have been compiling an illustrated catalogue containing a potted history of talking machines and detailed descriptions of those it is hoped to display.

The exhibition opens on Saturday, August 13th and runs through to the 27th, except for Mondays. We look forward to seeing all members there, and also many newcomers whom we hope will join us. The catalogue, which will be well illustrated, will be available, we hope, at £1 both during and after the Exhibition.

See you there!

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## ANNUAL GENERAL MEETING — 1977

Notice is hereby given that the Annual General Meeting of the City of London Phonograph & Gramophone Society will be held on Saturday, 8th October, 1977 at the Eccentric Club, Ryder Street, London, S.W.1 at 3 p.m.

There will be some short recitals and talks starting at 2 p.m. and also after the Meeting. Refreshments will be served at 5 p.m. approx.

### AGENDA

1. Minutes of last A.G.M.
2. Matters arising
3. Reports from:- (a) Chairman, (b) Secretary,  
(c) Treasurer, (d) Magazine Editor.
4. Election of Officers and Committee for 1977/78
5. Programmes for 1977/78
6. Any other business.

Nominations for Officers and Committee for 1977/78 should reach the Secretary not later than 24th September, 1977.

Members who would like to give recitals, talks or demonstrations in the coming year are invited to submit details to the Chairman or Secretary before the A.G.M. Cylinder recitals would be particularly welcome.

John McKeown,  
Hon. Secretary, June 1977



# Restoring a Hand-Cranked Gramophone

by Lawrie Wilson

I have recently renovated a Gramophone, Style No. 2, and wonder if my experiences would be useful to members who have machine restoration in mind.

When I received the machine, it was in a horrible state, but still bearing a beautiful 'Maiden Lane' transfer. Missing were the metal support bracket, wooden tone arm and fittings, soundbox, leather elbow and one governor weight. Also the

speed regulator screw. There was no driving belt and the motor was seized up.

I stripped the machine completely and freed the motor by soaking in a mixture of lubricating oil and paraffin, then followed hours of careful de-rusting and polishing. The governor weight was no problem as fortunately my son has a lathe.

Together we managed to make a really great reproduction Johnson soundbox in stainless steel. The 'J' and numbers on the front plate were impressed with number punches. The most difficult part was the stylus bar, which had to be carved out from a solid chunk of brass. Fortunately my collection includes a 'Dog Model' from which we could copy. We were, however, unable to put the lettering on the back of the soundbox. I was so pleased with the result that I felt reluctant to part with it to its owner!

The metal bracket took quite a time to manufacture. First thoughts were that it was the same as the 'Dog Model', but by reference to photographs it became clear that it was about 1½ in. longer, and a more 'slim-line' affair. I made this from a thick piece of aluminium, heating and bending to the approximate profile, and then shaping with a hacksaw and file. The final finish was obtained by using steel wool, polishing up, and coating with clear Ronseal to prevent tarnishing. I venture to suggest that the result is indistinguishable from nickel plating!

This bracket took me nearly a fortnight of my spare time, and was perhaps the most difficult part of all.

The wooden tone-arm was made up from a well-grained piece of oak, stained and polished, and the metal fittings from stainless steel, so there will not be future problems with rust.

The next problem, which really wasn't too great was the leather elbow. On looking at that on the 'Dog Model' it was obvious that one row of stitches was inside, and the other on the outside, making the job much easier, as there would not be the need to turn it inside out. I made a pattern of the horn end and sound-box tube from wood, and formed a prototype round this from leathercloth. This was much too 'floppy'; I took it apart and used it as a pattern for cutting a leather one, using leather from a pair of motor cycle boots. The edges were chamfered, and the internal seam stitched

## FRONT COVER ILLUSTRATION

*The original drawing in ink of Thomas Edison is available for a decent swap. Operatic Cylinders or records — G & T's or Phonos — would be welcome. The size of the original is 7" deep over the head. Please apply to Bill Brott, address on the back of the magazine.*

by hand, using an awl for making the holes. As much surplus as possible was removed, the elbow turned inside out, and the seam lightly beaten with a hammer to make it as unobtrusive as possible. The outside seam was then stitched in the same way and trimmed. It was finished by staining the edges with shoe dye, and polishing.

The belting for the motor was made from 1/8 in. diameter leather, which I thought would look appropriate, and was made by sanding down a thick piece of sewing machine belting.

On re-assembly all metal parts were lacquered. The horn was a little 'distressed', but I felt loath to destroy its originality, so I only polished it up, and actually it didn't look too bad.

The machine has now been returned to its owner, but before I returned it I took a couple of Polaroid shots, one of which is shown. The heavy shadows make the support arm look very thick, but I hope it gives an idea of the finished article.

I estimate the restoration took about 120 hours.

## ROYAL RECORDINGS AND THE BRITISH MUSEUM'S RECORD COLLECTION

by F. Andrews

In February 1977 issue of our Magazine, under the heading, "King Edward VII's Recorded Voice", I quoted the "Talking Machine News" of February 1910 which spoke of a "set of Talking Machine records made by notable people" - the collection being added to, it was alleged, "Week by Week", and that in a hundred years hence (now only 33 years hence!), the historian would be able to describe how the King's Voice (King Edward VII's voice) and the voices of other Royals sounded, as well as those of other notable persons. 500 records were already stored away, it was written.

I have made enquiries about this quite large collection, which, if added to "Week by Week", should now be an enormous archive of sound recordings. My enquiries were undertaken by a supervisor at the British Museum, Newspaper Library, in November last, who is a friendly acquaintance of mine, for I knew that he would receive as much information about the British Museum's holdings as there was available. Part of the answer to my/his enquiry reads:- "In 1905, the Trustees agreed upon conditions for the acceptance of matrices from the Gramophone Company (then the Gramophone and Typewriter, Ltd.) and the first matrices were received in 1907. A second presentation was made in 1909. I cannot account for the 500 records mentioned in "The Talking Machine News"; (which shows how much reliance one can have on source material without cross-checking references - F.A) "Gramophone records were not collected by the Museum before the agreement with the Gramophone Company, and we have a complete record of their donations, and the few records received from other sources."

I have a copy of the complete record and the British Museum's holdings are as follows, Matrices:- In the Basement Store; 34 personalities, including opera singers Caruso, Melba, Chaliapine, Tamagno and Tetrassini. In the safe:- 6 matrices of Alfred Lord Tennyson, which I take to be transfers of the Edison Phonograph Company and Edison United Phonograph Company wax cylinder recordings, some of which were engineered by C.R. Johnson, (for these London "Edison" enterprises belonging to Gouraud, and later S.F. Moriarty) at the Poet's home in Hazelmere. Records in Basement Store:- Speeches made by Sir John Forsdyke and Sir Henry Thomas during visits to the United States in 1945 to 1948.

The voices on the matrices are. The Rt. Hon. H.H. Asquith, M.P. (1909), Lord Avebury (no date), The Rt. Hon. Stanley Baldwin (1929), the Earl of Balfour (1927); James M. Beck (1918), the Right Rev. Francis Bourne, Archbishop of Westminster (no date); Caruso (1905), the Rt. Hon. A.N. Chamberlain M.P. (1929), The Rt. Hon. Winston Churchill (no date), the Rt. Hon. J.R. Clynes, M.P. (1918), Dr. Randall Thomas Davidson, Archbishop of Canterbury (1907), King George V. (1924 and

1932), King George V and Queen Mary (1923), Lord Kelvin (1907), the Rt. Hon. David Lloyd George M.P. (1909), The Rt. Hon. Walter Long, M.P. (1918), the Rt. Hon. J. Ramsay MacDonald (1929), the Rt. Hon. W.F. Massey (1923), Melba (1905, 1906, 1910), Commander Robert E. Peary (1910); Field Marshal, Earl Roberts (1907), George H. Roberts M.P. (1918), Sir Ernest Shackelton (1909), Schaliapin (1909), Jan C. Smuts (1931), Tamagno (1903), Tetrizzini (1910), J.H. Thomas M.P. (1929), Count Tolstoi (1903), Sir Herbert Beerbohm Tree (1906), M. Veni zelos, Greek Premier (1907), Prince of Wales (later King Edward VIII) (1924), Lewis Waller (1911), Field Marshal, Sir George White (defender of Ladysmith) (no date).

Besides these matrices, and the records proper of 1945-1948, The British Library, formerly The British Museum Library, holds finished records in the Music Room, (this list contains the set of Metropole Records of Authors reading from their own works!) - Sir Edmund Gosse, Lecturer, Ian Hay, W.W. Jacobs, Joseph Kainz, in German, Sheila Kaye Smith, London School Children's Pronunciation (Linguaphone Language Institute Record), Rose Macaulay, Compton Mackenzie, A.E.W. Mason, A.A. Milne, Alfred Noyes, Sir Johnston Forbes Robertson (Shakespearean Recital), Bernard Shaw, H. de Vere Stacpoole, Joseph Taylor (records of nine songs), E. Temple Thurston, Hugh Walpole, H. Wasserman (pianist), Rebecca West, The Memorial Record of the Burial of the Unknown Warrior in Westminster Abbey.

*Matrices* transferred to the Music Room:- Patti, and the Rt. Hon. Philip Snowden M.P. (1929). *The Science Museum* had Records of Tennysbn transferred to it in 1940. And that is the total holdings in what was our National Archives before the British Institute of Recorded Sound was formed.

An announcement of the proposed National Collection appeared in "Music" in May 1905, which I give herewith. You will note that "Official Records" were heard of British Dialects. Where are they housed, if they still exist?

#### THE GRAMOPHONE'S LEGACY TO POSTERITY.

"At the Royal Institution on Saturday afternoon the President of the Royal Academy of Music delivered an interesting lecture on music of the early twentieth century. The voices of Melba, Patti, Clara Butt, Caruso, Lloyd, and Santley were reproduced from the priceless gramophone records in possession of the British Museum. Next Saturday a paper will be read on British dialects of the Edwardian era, and the official records will be heard."

—(*From the Daily Mail, January, 1905.*)

A great step that will make the foregoing possible has been decided upon by the trustees of the British Museum. The London *Evening News* advocated a national collection of voice records in March last, and Lord Avebury and the Archbishop of Canterbury, two of the trustees of the British Museum, agreed that the records of voices of the most eminent singers and publicists of our time — men and women whose voices will interest future generations — should be collected and stored with other of the nation's treasures.

A difficulty confronted the Museum trustees — the difficulty of obtaining imperishable records. But no sooner was it raised than it was overcome. Mr. S.W. Dixon, manager of the Gramophone Company, at once offered to make imperishable records of the voices of such persons as a committee approved by the British Museum trustees shall select, and supply them free of charge. This offer the trustees have decided to accept, and before long the first of the records should be lodged in the archives at Bloomsbury.

And what happened to the records of Butt, Lloyd and Santley, if the discs played at the Royal Institution were really the possessions of the British Museum? They are no longer on the list!

Refererring once again to King Edward VII, and the fact that the recording of his voice on Poulson's Telefonograf is unknown in the British Royal Archives I wonder if one of our Danish members could make enquiries of the Royal Danish Archives or the inheritors of the Poulson

Telegraf Company, or the University College of which he was Head, to discover if the piece of magnetised wire remained in Denmark?

As Prince of Wales, in Queen Victoria's reign, the King did record his voice by means of an Edison Phonograph, and this was the subject of correspondence in the summer of 1910, with Mr. James E. Hough, Managing Director of J.E. Hough Ltd, and the laboratory of Thomas A. Edison of New Jersey, taking part.

Mr. J.E. Hough, as you will read, had earlier attempted to convince the British Museum authorities that they should gather a National Collection of recordings, before the Gramophone and Typewriter Ltd.'s co-operation was accepted.

## DID HIS LATE MAJESTY MAKE A RECORD?

To the Editor of the *Sound Wave*.

Edisonia Works, Peckham, June 21, 1910.

Sir,—I observe in the *Sound Wave* and *Talking Machine News* for June conflicting statements in respect to a phonograph record having been taken of His late Majesty's voice. Your contemporary states "it is not generally known," etc. The *Sound Wave* "regrets that no record was ever taken." I am rather inclined to think that your version of this matter is correct. It is one of those things that common sense would seem to render imperative, and that scientific developments should not be entirely lost. I have made researches and find that in January, 1899, records were sent to Mr. Edison of the voices of Mr. Gladstone, Sir Morrell Mackenzie, Mr. James Knowlton, the Earl of Aberdeen, Earl of Meath, Lord Rowton, Sir John Fowler, Sir William Hunter, and Sir Roland Prothero, and it is interesting to know that the record delivered by Mr. Gladstone was sent to Mr. Edison in response to his specific request to Colonel Gouraud, who was Mr. Edison's agent or partner in London at that time. This request became known, and elicited a stanza in the *London Globe*, of which the following is a copy of the first verse:—

### EDISON TO GOURAUD.

#### SEND ME MR. GLADSTONE'S VOICE.

"Send the secret, send it on,  
To the Land of Washington;  
Ere the profit others make,  
Send it me for Humbug's sake  
All the electric box of tricks,  
How to split a hair in six;  
How to patch a tattered lie,  
Facts forgot and deeds deny—  
Send me, agent of my choice,  
Send, oh send me, Gladstone's voice!"

At the Paris Exhibition of 1889 we find amongst the visitors to view the phonograph were the late President Carnot, Mr. Gladstone, Prince and Princess of Wales, Prince of Monaco, Buffalo Bill, and various others, but we do not find it stated that the Prince of Wales or any of the personages mentioned made records at the time.

As to whether they did or not is a matter of comparative insignificance, if the registered tones are reserved for private use and withheld from any public utility.

Some few years ago, after the death of Mr. Gladstone, I made strenuous efforts with the authorities of the British Museum, offering to provide the Institution with records made by any important personages, provided they would keep them as mementos. At that time the road seemed perfectly open for that purpose, to have obtained a record from the Kaiser, King Edward (then Prince of Wales), and many other celebrities, provided it could have been done with the national object of retaining so valuable a memento of the respective individualism of each. It is too tiresome and annoying to go through the details of the efforts made, only to find they were all blocked by crass official hostility, without result, simply that it was "not a subject which could be entertained by the British Museum."

The conclusion seems inevitable, therefore, that an old buckle from William the Conqueror's armour would be prized immensely, whilst an authentic reproduction of his voice would be no earthly use or benefit to the present generation.

At that time the Edison-Bell Company were manufacturing indestructible records, and my offer was to deposit the original wax records for preservation and to make as many duplicated copies as the Museum desired in indestructible material so that they could be heard by applicants upon payment of a small fee, which I thought would have been sufficient to have borne the expenses of such an organisation.

As small beginnings lead to important ends, I think it is a great pity that so little enterprise was shown by those in charge of this most magnificent institution; the time of which I am speaking is some 7 or 8 years ago, and during the interval so many men of eminence have passed away, of whom so precious a relic as that under discussion might have been retained in the possession of the nation, and amongst them that of the beloved monarch whose passage has excited such deep regret throughout the civilised world.

I feel in this connection that it is not sufficient to have merely a record of the voice of eminent persons in some private collections, because it is difficult to realise what public benefit could be derived, unless some such principle as I have suggested could be adopted for their possession on behalf of the public. I am in possession of vocal records delivered in 1890, which might be considered priceless if they could be put to public use, for instance, three by Alfred, Lord Tennyson "The Charge of the Light Brigade," "Bury the Great Duke," and "Let the Tale be told," and Mr. Gladstone, March 15, 1890, "A message to a Meeting in New York." I regret to say, however, that this record has been so much used and worn as to be unintelligible. Florence Nightingale, Prince Napoleon, H. M. Stanley, Phineas T. Barnum, but these records are merely venerated relics, and so far as any public use is made of them they might as well be buried in oblivion.

I also have quite a long record delivered by the late Dr. Talmage when in London, and I suppose we shall still go on as one eminent personage passes away after another, still regretting that we have not availed ourselves of opportunities open to us, and it is sad to think how much might have been preserved, how much has been lost! Gladstone, Salisbury, Victoria, Edward, and hosts of others, eminent in science, statesmanship, art, and war. We have with us yet our dear old "Bobs," and there are many whose memento, properly preserved would, I feel quite sure, be welcomed by hosts of our fellow countrymen.

I believe the only record rendered by Mr. Gladstone, except the one of which I have just spoken, is the one which was sent to Mr. Edison, and I am afraid the publicity given to that particular record, and the developments which followed, have not been conducive to a generous compliance with requests which may have been made to eminent personages to entrust their vocal records to those who have applied, and this may possibly have been the cause why Her Most Gracious Majesty, Queen Victoria, imposed a drastic condition, when she made a speech upon a record to be forwarded to Menelik, the King of Abyssinia. It may be remembered that some years ago, closely following upon the Italian defeat at Addis-Abeba, the favour of the Ethiopian Emperor was sought by both the French and the English. A special envoy was sent to the Abyssinian Court, and by the influence of the Earl of Denbigh (at that time chairman of the Edison-Bell Company), the company provided a phonograph which formed one of the presents to the Emperor, and her Majesty the Queen spoke a diplomatic message, dictated by the late Lord Salisbury, in which the name of Menelik and his Queen was embodied, but the drastic condition was that after Menelik, his Queen, and others at the Court had listened to the message, the record was to be destroyed, and the injunction was imposed upon the honour of the Earl of Denbigh, which injunction was faithfully carried out—the record was destroyed and no copies of any kind, or any publication as to the matter it contained, was made.

Thus the nation has been deprived of what might have been considered a valuable memento of her late Majesty.

Surely some arrangement could be made by which a museum or a section of a museum could be devoted to valuable relics of this kind. It would be interesting, for instance, if amongst other things,

Mr. Roosevelt, on his recent visit, had amongst his other energies left behind a virile record of his voice; it might have been preserved at the British Museum or elsewhere, and I can see no real objection to such a scheme being carried to a fruitful and successful issue, but I am afraid there is a good deal of prejudice and red-tape to be overcome before a corresponding estimation is rendered to a "photograph" of the voice as is yielded to that of the outward form.—Yours truly, J.E. Hough.

J.E. Hough claims that the Edison Bell Consolidated Phonograph Co. Ltd., of which he was manager, supplied the phonograph presented to Menelik.

From Mr. Chew of the Science Museum, London, I had a note quoting a French source, in the French language, which made the claim that the machine used by Queen Victoria was, in fact, a Pathe machine. It is not clear whether the machine into which the Queen spoke and the machine presented to Menelik were one and the same, or not, but Pathe machines were handled by "Edison Bell" so it was possible.

By the courtesy of Mr. J.E. Hough, we had the privilege of listening to the voice of the late Florence Nightingale. It is but a short record; but with the exception of one other, in the possession of Mr. C. R. Johnstone, who is now recording for the Clarion Company, is perhaps the only one in existence, affording us the opportunity of bearing the Crimean heroine's voice. How much would the nation value one of these (or a reproduction from one) if deposited in the British Museum, for future generations to hear, as Florence Nightingale's name will be handed down to posterity and live when many of our great philanthropists' deeds will have been forgotten.

This particular record was made in 1890 at the time when the survivors of Balaclava foregathered at Florence Nightingale's house, when their band played, the music being recorded by Mr. Johnstone. The following, given in clear, decisive tones, are the words upon the record: "At Florence Nightingale's house, July 30th, 1890. God bless my dear old comrades of Balaclava and bring them safely to shore. Florence Nightingale."

The Talking Machine News also took part in the debate as to whether or not King Edward VII, as Prince of Wales, made a recording of his voice, and they wrote to the Thomas A. Edison Laboratories to find out. Their letter and the answer are given, but in case you wonder why the "News" needed to write to America, here is the reason. The recording/s, if made, were the property of the Edison Phonograph Company of London, later as the Edison United Phonograph Company of Newark, N.J., in which Edison was a substantial shareholder, and he was in constant communication with his representatives in London and was well aware of who and what was being recorded by them in order to have the Phonograph accepted as a dictating machine. Mr. Jonathan Lewis Young, the General Manager at that time, had no doubt that both the Prince of Wales and the Princess of Wales had made recordings, for as early as May 1893, he included them in a list of "Some Eminent Voices Recorded by the Phonograph" on Page 14 of his publication "The Phonogram" - probably the world's first talking machine periodical.

From the Talking Machine News — Sept. 1910.

As will be seen by perusal of the following we wrote last month to Mr. Thomas Alva Edison, requesting that gentleman to clear up a small vexed question existing between our contemporary and ourselves. In the meanwhile Mr. Jas. Hough, in a very interesting letter, was inclined to believe that our late King never made a record:—

"The Talking Machine News,"  
1, Mitre Court, Fleet Street, E.C., July 8th, 1910.

Dear Sir,

Owing to the demise of Edward VII, a controversy has surrounded the question as to whether you have, or have not, in your possession, a record made by our late Sovereign, when Prince of Wales. The attached cutting marked A\* is from the "Talking Machine News," while that marked B† is from our contemporary, the "Sound Wave." We beg to submit to your decision the disputed point, and should be exceedingly obliged if you would reply at your earliest convenience. Trusting it will not be long ere you undertake your visit to this country.

We are,

Yours faithfully,

(Signed)

Editor

Mr. Thomas Alva Edison,  
c/o The National Phonograph Co.,  
Orange, N.J., U.S.A.

\*It is not generally known that Mr. Edison possesses a record containing the voice of His late Majesty King Edward VII., while Prince of Wales. The record reproduces expressions of astonishment and admiration at the wonderful invention. We suggest that Mr. Edison might get permission from the bereaved mother-queen to issue the cylinder as a memento of our dead sovereign.

†Before passing from this painful subject, however, we cannot refrain from expressing our very deep regret, a feeling which, we feel sure, will be shared by His late Majesty's subjects throughout the Empire, that, so far as we can learn, no record was ever taken of King Edward's voice. What a misfortune! The voice of "The Great Peacemaker" is now, alas, stilled for ever; the opportunity of archiving a pronouncement from his lips, in the interest of international peace, has passed beyond recall. Written records of his beneficent reign we have, and, to paraphrase a famous sentence in Mark Antony's oration, in King Edward's case, "the good which he has done will live after him"; but how lamentable that, through this unfortunate omission to take advantage of one of the most wonderful achievements of modern science, the accents of the late King must be but an ever-dimming memory, and those he loved and those who loved him must sigh in vain for—

" . . . the sound of a voice that is still."

Evidently Mr. Edison has, so to speak, given birth to twins, for we read in the last issue of our contemporary an answer almost similar to that we have received ourselves from the great scientist.

Nevertheless, it speaks for itself, and admirably satisfies us as to the reason of our original statements upon the matter. We produce a facsimile of his letter below.

The Talking Machine News,  
1, Mitre Court, Fleet St.,  
London, E. C. England.

Dear Sir:

Your letter of the 8th instant received. Mr. Edison directs me to write you that he remembers right, one of his assistants DID have a record of the voice of King Edward, Mr. Gladstone and others. This assistant was killed accidentally, and although considerable search has been made he has been unable to find the records.

Yours very truly,

Secretary.

## QUEEN ALEXANDRA'S PRIVATE RECORDING

Whilst on the subject of royal records, it will be interesting to quote the following from *The Tatler*:— 1910.

One of the most touching uses that the phonograph has ever been put to was on an occasion of one of Queen Alexandra's many pretty and thoughtful deeds. A little while ago an old lady who had been one of her mother Queen Louise's favourite ladies in waiting lay dying in Copenhagen. This lady had known and loved Queen Alexandra since her babyhood, and often said on her deathbed that if she could hear the Queen's voice once more she would die happy. This came to Queen Alexandra's ears, and as a personal visit was out of the question at the time she determined that her old friend's wish should be granted. A phonograph was brought to her, and into it she spoke many messages of affection and farewell, and sent it post haste to Copenhagen. The old lady listened enchanted to the beloved voice, spoke her thanks and a "God bless you, dear," into it, and sent it back. She died soon afterwards.

## Thomas Edison and Music An Introduction by GEORGE FROW

Early in the twenties a pamphlet was published from West Orange on what Mr. Edison liked in music; I have it somewhere, in fact it was re-printed some six or seven years ago in this magazine. Recently through the vigilance of our Canadian member, Claude Searly of British Columbia, we received a copy of a couple of pages from *The Musician* for January 1927, in which T. A. E. was further questioned about his views on music and its influence.

I am always surprised that Edison, one of the cleverest men of all time, should have allowed himself to be baited into talking about music at all, certainly about the aesthetic side of it, although he was supremely knowledgeable about the recording effects of certain types of instruments.

In his memoirs, Carl Flesch the violinist, who made a number of Edison Discs, was bitter about Edison's attitude and his sponsorship of trivial music, and blames himself to some extent for having contracted to make records for Edison when he could see his colleagues making thousands of dollars a year recording elsewhere. At the same time he was grateful for an Edison cheque for 45,000 marks which he received after the Great War, and representing royalties on sales during that conflict. He missed contact with the large companies afterwards when he was the wrong side of fifty, but related that in 1925 he was contracted to make ten double-sided Diamond Discs for the Edison Company, the choice of the music to be Edison's own. Apparently Edison's judgment was confined to two verdicts — 'good seller' and 'no seller', and declared the best piece Flesch played to be Titl's 'Serenade', although Bach and Handel had been included.

This choice is no surprise to all who have a collection of Edison cylinders and discs, where such music as that, 'Praise Ye' from Verdi's *Attila*, 'Gloria' from Mozart's Twelfth Mass, and other similar oddments come as thick as currants in a Dundee cake.

The following interview is printed in *The Musician*, a magazine published in New York from the turn of the century until sometime after the end of the depression, and gives further insight into Edison's musical tastes.

### THOMAS A. EDISON Sees a Menace for MUSIC in the RADIO

*Veteran Inventor Declares "Distortion" of Original Performance Will Some Day Wean the Public from an Appreciation of the "Real Thing" - Would Place Music Among Academic Subjects in Public Schools - His Favourite Songs - Views Public as Self-Hypnotized by Reputation of Famous Artists.*

*by Paul Kempf.*

THOMAS A. EDISON invented the Phonograph in 1876. Many of us can remember our first reactions to this amazing device. We can recall standing eagerly before an upright cabinet in some waiting room or amusement

resort and, having first adjusted two rubber tubes to our ears and deposited a coin in the slot, hearing Cal Stewart's (Uncle Josh) droll, nasal recitation of rural experience.

As the wax cylinders began to reflect messages of greater tonal complexity - brass bands, orchestras, choruses, instrumental and vocal solos - the phonograph became musically important. It brought music of all kinds into the very home-life of the people, at a time, certainly, when the opportunities to hear original performance were pitifully meagre.

This type of mechanical sound reproduction has passed through many transformations during the half-century of its existence. Today, in its most exalted state, it offers us at one sitting a complete symphony of some forty minutes' duration. It is welcomed in the studio and schoolroom by our best teachers as an indispensable agent in musical training, and is rated by our leading educators and critics as a potent force in the spread of musical knowledge and appreciation.

Intimate associates of Mr. Edison tell me that of all his revolutionary inventions the phonograph remains his pet, his hobby. He does not regard it as his most important contribution to human welfare; yet his unflagging interest in the development of sound reproduction is to him the most engaging of his manifold creative experiments.

The opportunity was given to me the other day to secure, for the benefit of readers of *The Musician*. Mr. Edison's opinions regarding fourteen topics more or less pertinent to the phonograph and its relationship to our musical life. In deference to the veteran inventor's distrust of the oral interview, these views were expressed as answers to a series of typewritten questions.

Readers of *The Musician*, we now present Mr. Edison, who submits himself to our examination in this manner:

11. Q. To what extent has the phonograph influenced the musical taste of the public?  
A. Don't know
2. Q. Do you consider music a study of cultural value worthy of being taught along with other academic subjects in our public schools?  
A. Yes
3. Q. Do you think that present-day composers are turning out music as good as that of past generations? Will a limit ever be reached in the invention of new melodies?  
A. Considered mathematically, an enormous number of melodies are still possible.
4. Q. To what extent will your 40-minute record affect the musical status of the phonograph?  
A. That is to be found out. The reaction of the public in anything can never be predicted, but it is to be assumed that a person would rather have a complete symphony on a single record than to have it in a bulky album, especially when they can get it for at least one-half the cost.
5. Q. Which one of your various inventions do you consider as having had the most pronounced effect on the progress of mankind?  
A. Electric power and lighting system.
6. Q. Which musical instrument reproduces most naturally in the phonograph?  
A. If you listen to an Edison you will find all instruments are reproduced naturally. Even piano records have been used in Tone Test recitals, but I am not yet satisfied with my piano reproduction. Troubles in piano recording arise from the percussion of the hammers.
7. Q. Of the various singer who have made records for you which one, in your opinion, makes the most nearly perfect record?  
A. In her younger days, Elizabeth Spencer.
8. Q. Do some voices which sound well to the ear fail to reproduce well in the phonograph? If so, why?  
A. I have given over 3,000 public performances before large audiences where the singer and the record proved there was no difference. Any defect shown in the phonograph was shown to be in the voice of the singer.
9. Q. What is your favourite musical composition?  
A. I have several: "The Sweetest Story Ever Told", "Kathleen Mavourneen", "When I'm Gone, You'll Soon Forget", "I'll Take You Home Again, Kathleen", "That We Two Were Maying".
10. Q. Which of the old standard songs has proved to be the most popular with the public as judged by the demand for records?  
A. "I'll Take You Home Again, Kathleen".
11. Q. Do you think musicians generally would benefit by studying the science of sound?  
A. It would improve the technique of music greatly. It is astonishing, for instance, that a violinist doesn't know that the playing of octaves produces agonising discord, especially on high strings - he cannot correct for pitch, as he would do two separate things simultaneously.
12. Q. Do you think that the public is influenced by the importance of a musical artist's name more than it is by the inherent value of a musical performance as recorded? Would a superlatively fine singing or violin record,

equal in every respect to those made by world-famed artists, enjoyed a considerable demand purely on the merits of the record?

- A. The public is influenced by the reputation of the singer even after the voice is almost gone. People hear what they are told to hear. They are self-hypnotised by reputation.
13. Q. Do you think that the best available radio reception of a musical performance can excel in quality, so far as the auditor is concerned, the best available reproduction on the phonograph of a similar performance? In what respect does either excel?
- A. If you listen to an Edison phonograph and a radio side by side, with the same tune, singer, or instrumentalist, you will appreciate the distortion of radio music and decide the case yourself.
14. Q. What, do you think, will be the economic effect on the musical profession of radio broadcasting?
- A. Bad. Undistorted music in time will sound strange to those brought up on radio music, and they will not like the real thing.

For the benefit of Lawrence Gilman, Dr. Sigmund Spaeth, and any other of our musical historians who may not be aware of the popularity of "I'll Take You Home Again, Kathleen", a pertinent quotation from the current Edison catalogue may not be amiss: "Thomas P. Westendorf, who wrote 'I'll Take You Home Again, Kathleen', was a professor of music in a Kentucky college. In the years gone by he composed a great many songs, but until 'Kathleen' came along he received very little recognition, and the success of 'Kathleen' is due largely to Thomas A. Edison. More than ten years ago, Mr. Edison purchased a lot of old music which he found stored in the cellars of music publishers. He bought this music by the ton, and among it he found 'I'll Take You Home Again, Kathleen'. The melody was so unusual and exquisite that Mr. Edison ordered that it be recorded immediately, and predicted at that time that it would be one of the most popular vocal records in the Edison catalogue. This prediction has come true to an extent where this record is the biggest selling Edison record, and the demand continues about the same every year, despite the fact that it has been on the market more than ten years.

"None of the other songs composed by Westendorf even approached 'Kathleen' in popularity. Apparently they were just composed, while 'Kathleen' was written in a moment of inspiration, just a glorious invention pulled out of the skies. You see, the name of Westendorf's wife was Kathleen. She was born in Germany and during her sojourn in America she had a continuous desire to return to her old home in Germany. It was Westendorf's wife Kathleen, therefore, who inspired this tender ballad.

"Some years ago Westendorf took Kathleen back to Germany to see her old home, but as it was really a fairy-tale home built up by her imagination, the reality was a great disappointment to Kathleen. She stated that she was now satisfied, and wished to return immediately to her American home. A few years later Kathleen died. This charming ballad remains as a perpetual monument to her memory, and is a source of consolation to her husband, who is still living."

## Record Setting Cylinders

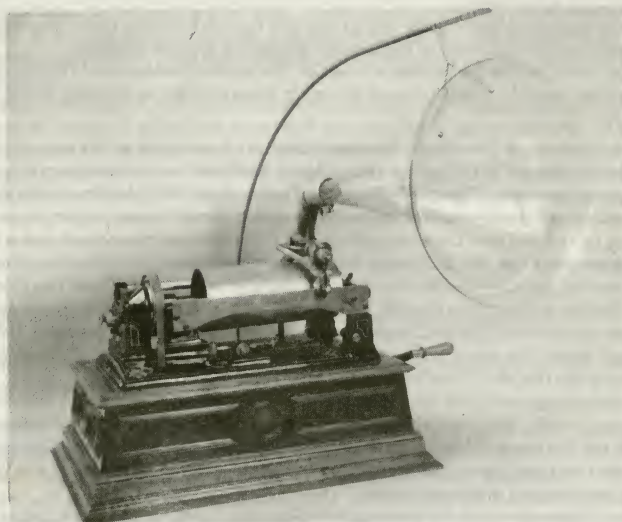
By Ray Phillips

Let us consider cylinders that set "records"; the largest, the smallest, the longest playing and the shortest. Things like that. Obviously some of the author's statements will be matters of opinion rather than fact. If any reader wishes to challenge any of the author's opinions, by all means write to our Editor. We may all learn something new and interesting.

We have a tendency to think of cylinders as relatively standardized. There are the regular 2 minutes, of various makes, the 4 minutes, of considerably fewer makes and, oh yes, the 5" concert cylinders. After naming these most collectors would have to think a minute before naming the Columbia "Twentieth Century" six inch long cylinders. A relative few could go on to name the Pathe three inch diameter "Salon" cylinders and the strange little "Lioret" cylinders, which we will come to later.

Let us start with the oldest and the youngest, or most recent. We will not count tinfoil, even though there are several recorded strips still in existence, as they are not readily playable. I believe the Bell-Tainter cylinders, cardboard covered with a thin layer of wax called "ozocerite" and 1 5/16" in diameter by 2, 4 and 6 inches long are considered the earliest cylinders. They were demonstrated publicly by Spring, 1887, and were in commercial use as dictating cylinders shortly afterwards, thus

*This handsome machine with beautiful walnut box and glass horn played the huge "Le Celeste" cylinders. Machine and cylinders were apparently manufactured by Pathe.*



predating Edison by about a year. I have been told that they were sold prerecorded as early as 1889, but I cannot document this. Years ago Ward Harris, the famous San Francisco collector, told me that he had a 6" prerecorded one with a paper label wrapped around one end, but he could never find it to show it to me.

Before we go on to the youngest, or most recent, let's consider a candidate for the "strangest", as it dates from this early period. The only ones I have ever seen or heard of came to me in the English collection of Reuben Greene, several years ago. They are unidentified, being unrecorded blanks in unlabeled gray cardboard boxes typical of the very early cylinders. A cylinder is 6" long, with a cardboard interior  $1 \frac{5}{16}$ " diameter. So far it matches the Bell-Tainter cylinder, right? But then it has wax almost  $\frac{3}{8}$ " thick cast around it to bring it up to a 2" outside diameter, the "Edison" diameter! These strange hybrids must have been made around 1894, when Bell-Tainter machines were being adapted to use Edison-type cylinders. This extremely thick layer of wax would also give these strange cylinders the prize for the capability of being shaved and reused a record number of times.

As to the most recent, I'll give you my opinion, but am prepared to hear from readers with other opinions. Edison ceased production of his Blue Amberols in October, 1929, but cylinder records survived awhile in the form of talking doll cylinders. Three makes of this period are sometimes found, Mae Starr, Madame Hendron, and Gloria Kay. All three used blue celluloid cylinders 2" diameter, 2" long, with 2 minute type grooves and a cardboard core. As the Mae Starr mechanism was not patented until 1931, these little cylinders outlasted Edison's Blue Amberols by several years. Dictating cylinders were used, of course, until comparatively recently. Even more recently, perhaps even now (I'm not sure) plastic sleeves were (are?) used for dictation. If not exactly cylinders they are at least "ovals"! Certainly they are not discs!

To my knowledge the largest cylinder produced was the brown wax "Le Celeste", manufactured by Pathe. This gigantic brown wax cylinder is  $5 \frac{13}{16}$ " in diameter and  $8 \frac{3}{8}$ " long. If it plays at

120 revolutions, usual for brown wax, it plays for 6½ minutes. The Conservatoire des Arts et Metiers, Paris, has a machine and several cylinders.

The smallest cylinder I've ever heard of was a "Postal Cylinder" sold by the Edison-Bell Phonograph Corporation in the early 1890's. It had a diameter of little more than an inch, and was 4" long. To use it the mandrel was slipped off the shaft, which was tapered for the purpose. The speaker arm then had to be adjusted to fit, and the speed control set to run faster. As far as I know, these cylinders were not available in the United States.

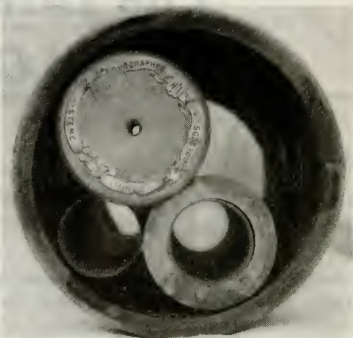
*Rear: Edison Talking Doll phonograph with ½" long cylinder, Le Celeste.  
Front: Columbia "World's Fair 1904" cylinder, 15/16" long Lioret on top of its box, U.S. Everlasting, Bettini 3¼", partially obscuring a Bell-Tainter cylinder, a Clarion 4 5/8" long cylinder.*



My thanks to Ernie Bayly for the information in the paragraph above. It is taken from an 1893 reprint in his Talking Machine Review for December 1976. I had written this article, but had described the cylinder only from distant, and not too accurate, memory.

Another short cylinder is the Columbia cylinder used at the 1904 World's Fair in St. Louis to record the voices of visitors. These 2" diameter dark brown wax cylinders were only 1½" long, with an estimated playing time of 38 seconds. On the upper lid of the box was a place for the sender's photograph.

The shortest cylinder I've ever heard of was also one of the earliest. It was the Edison Talking Doll cylinder of 1889-90. While it was 3" in diameter it was only ½" long, and played for about 15 seconds which should also give it the record for brevity.



*A huge Le Celeste cylinder is big enough to hold a Lioret cylinder with 3/16" hole, a Bell-Tainter 1 5/8" diameter cylinder, and a strange hybrid 1 5/8" (Bell-Tainter) inside and 2" (Edison) on the outside.*

Lioret holds the record for the earliest unbreakable cylinders, with a diameter of  $2\frac{1}{16}$ " and at least two lengths,  $1\frac{5}{16}$ " and  $1\frac{5}{8}$ ". Lioret holds the unquestioned record for the smallest inside diameter. The split metal spindle that holds the records requires a hole only  $\frac{3}{16}$ " across.

Even the two minute wax cylinders were not always 4" long. Bettini's 1903 cylinder of Pope Leo XIII saying the Lords Prayer in Latin was only  $\frac{3}{4}$ " long, while several years later in England Sterling and Clarion looked at that empty space on the mandrel and put out  $4\frac{5}{8}$ " long cylinders, filling the complete cylinder mandrel and squeezing out an extra 24 seconds of playing time.

This additional 24 seconds set no record, however. My candidate for that comes from U.S. Everlasting. My U.S. 4 minute type celluloid cylinder H/266, "Diagnosis and Treatment of Retroversion of the Uterus, by Dr. D. Pod Gilliam" has  $3\frac{3}{8}$ " of grooves, or 675 grooves to be played at 80 rpm, giving a playing time of over 8.4 minutes. Surely this record length can be shared only by the title of the recording!

THE END

## **The Life and Times of General George Gouraud**

### **Introduction**

In the run-up to the Society Exhibition we have been lucky in having these three excellent Papers on early recording history, and this is the last, and really a postscript to Colonel Gouraud matters.

At the time of writing we hope to have several illustrations, but in the event of their not being to hand to catch the printing, they will be reproduced in a future issue.

Our thanks again to Gordon Bruce for allowing us to publish these, and to his Company, Short Brothers Ltd. (late Short Brothers and Harland Ltd.) of Belfast for being so helpful with the photographs for the series. He tells me that the Company is reverting to its original name and will be the only British aircraft concern to carry the names of its founders, the eldest of whom played a significant part in the early days of sound recording.

George Frow



**HORACE SHORT**

## **HORACE SHORT, THE HON C A PARSONS AND THE AUXETOPHONE**

Closure of Menlo Laboratory left Horace without finance for the Gouraudphone and Eustace and Oswald without a balloon-building shop. How Eustace and Oswald overcame their problem is dealt with in a separate paper; how Horace overcame his is next described.

This further stage of Horace's career brought him into touch with the Hon C A Parsons who was twenty years Horace's senior and whose own career, apart from the accident of birth and a higher degree of education (Parsons was the son of the Third Earl of Rosse - an Irish title although Parsons was born in London), shows points of similarity to Horace's in aptitude and inventiveness displayed at an early age. Even as a boy Parsons had shown marked skills in mechanical engineering in the workshops of his father's home. Five years of pure and applied mathematics

(including the Cambridge Tripos) were then followed by three years as a premium apprentice in Sir William Armstrong's Elswick works at Newcastle on Tyne. Parsons ran his first steam turbine in 1885; the first applications were as shipboard generating sets but, by 1893, Parsons had begun to think of diversifying his turbine electrical generation business into the construction of marine prime movers (1).

Unknown to Horace Parsons had also shown interest in the air valve method of sound amplification in the early years of the century. Parsons regarded the amplifier as a relaxation from the more pressing tasks of introducing the steam turbine into full Naval and commercial service after the successful demonstration of the Turbinia - the World's first turbine driven ship. Parsons, who was renowned for his manual skills, first experimented in the workshop at his home with a crude series of valves made from tobacco tins, watch springs, pieces of bone, india rubber bands, boxwood and sealing wax. Later valves, however, were machined from hard gold or magnalium using a set of watchmaker's tools which Parsons had acquired for the purpose (1). In due course, Parsons evolved a pattern of valve similar to the system of overlapping and moveable combs evolved by Horace.

The received version of how Parsons and Horace came into contact is recounted in a letter written by Parsons to Sir Ambrose Fleming in 1921 which acknowledges that Fleming's thermionic valve (patented in 1904) had made air-valve amplification obsolete. According to Parsons the sequence of events ran:

- (a) Parsons applied for two patents in 1903 (10, 468 and 10, 469) and one in 1904 (20, 892);
- (b) Parsons then exhibited his device attached to a gramophone at a conversazione of the Royal Society on 13 May 1904 and, subsequently, at the Royal Institution;
- (c) Horace Short, noting the publicity which followed Parsons' demonstrations, then wrote to enforce his own prior patent;
- (d) Parsons, who claimed not to have made any patent search and not to be aware of Horace's patent, then entered into negotiations to buy out Horace and to grant him a four-year service agreement to continue work on the amplifier. (2)

This structure, however, begins to creak when it is examined critically in the light of an Appendix to Parsons' published scientific papers and Parsons' surviving papers on the subject in the Science Museum Library. Agreed ground is that Parsons exhibited at the Royal Society on 13 May 1904 (3) and that, subsequently, Horace went to work for him but A Q Carnegie, in furnishing an Appendix to Parsons' published scientific papers (4) states quite clearly that Parsons first became aware of Horace's work when he made his own patent applications and discovered Horace's prior grant. That contention is wholly supported by a bundle of correspondence in the Science Museum Library which shows that - certainly between November 1902 and January 1903 - Parsons was endeavouring to obtain Horace's UK and overseas patents through the services of an intermediary. The papers are admittedly incomplete and it is recognised that they do not quote the number of Horace's patent. On the other hand, they are in Parsons auxetophone folios. The following aspects emerge:

- Horace was in debt to his Patent Agents (Edwards and Co who had handled his 1898 patent)
- Edwards and Co appear to have received a judgement against Horace for their debt and to have had a total expenditure of about £300 in the matter
- Edwards and Co reported the geographical extent of Horace's patent to S F Prest so that Prest might communicate with his "friend". (Prest was Parsons' industrial industrial property manager and had, eg charge of licensing agreements for the Parsons marine turbine)
- Parsons offered 50% through Prest - the offer was rejected by Edwards and Co as derisory
- Edwards and Co offered to deal at £100 but Parsons counter-offered at £100 if the transaction were to include a model which was in Horace's possession
- before the problems of offer and counter-offer could be worked out, Horace's solicitors (apparently Hyman Isaacs and Lewis of Guildhall Chambers, Basinghall Street) paid Horace's debt to Edwards and Co and the business fell through. (5)

The matter did not rest there for Hyman Isaacs and Lewis wrote to Prest on 30 May 1903 on Horace's behalf to seek Prest's best offer for the Patents. No reply correspondence has been traced but, clearly, Horace was under pressure to sell for Gouraud's closure of Menlo Laboratory had left him without assured income: Parsons' Fleming letter evidences Horace's shortage of funds while the Edwards' patent episode must have been expensive.

Horace and Parsons were clearly in protracted correspondence after the Royal Society demonstration for a letter from Horace dated 8 September 1904 survives in the Science Museum Library. That letter is quoted in extenso:

"c/o Malcolm Bentzon & Co  
188 Strand  
8 Sept 1904

Malcolm Bentzon are known to have been a firm of mechanical engineers - it is, therefore, possible that it was with this firm that Horace carried out the experiments in printing machinery which H Massac Buist mentioned in his obituary for Horace in the Aeronautical Journal.

"Horace duly went to work for Parsons at Heaton Works, Newcastle on Tyne, in October 1904 and, on the 24th of that month, he assigned to Parsons his Patent 22, 768 of 1898 (6)."

Hon C A Parsons

Dear Sir

If it is a question of price only which stands in the way of our jointly developing the system to which our patents refer I am perfectly willing to meet you in this and to leave it entirely to you as to my getting anything or not after the thing is a financial success.

To this end I am willing to sell to you everything I have in my possession relating to above viz patents, improvements, all instruments, detail working and other drawings for the sum of £700 seven hundred pounds and will have no further claim on them or on you.

I am willing to make an agreement with you for 2 or 5 years, as you please at a salary commencing at £300. If this meets with your approval I don't think that you will regret any step you may take to meet this end.

Yours very respectfully

Horace L Short" (signed) (5)

"There is some doubt as to the price paid for Horace's patents and other assets: Horace's bid for £700 and a starting salary of £300 pa (above) contrasts with both Parsons' 1921 recollection of £700 down and £400 pa (7) and with a 1909 statement of account in the Parsons' papers which shows that £200 only was paid to Horace for his patents (5). What is certain is that Parsons' pay records have survived and show that Horace was paid £300 pa quarterly in arrears from October 1904 with an increase to £400 pa from October 1906. His last pay, the full £100, was on 23 December 1906 thus making his total salary £1,500 (8)."

Until the 1930s the shed where Horace worked, next to the Electrical Research Laboratory, was known as the Gramophone Shop (sadly the shed appears to have ended its days as a store for old drawings) (9). For Horace it was a return to the Shorts Homeland - his birthplace at Chilton was only 21 miles away to the South while there were still Shorts living at Backworth and East Holywell (Samuel's birthplace) some six miles away to the North-East (10). It is also commentary on the development of a Northumberland mining family - and on Horace's own status as an engineer - that, within 60 years of Samuel's birth, his eldest son had shown himself to be the equal in the acoustics field at least of the celebrated Edison and Parsons.

Immediately following the Royal Society demonstration in May 1904 Parsons' colleague Professor Johnstone Stoney, FRS suggested the name "auxetophone" for the device and wrote a mathematical analysis of its acoustics (11): it is accordingly by the name auxetophone that the Gouraudphone became known when it was exploited commercially (12). That exploitation was largely in the hands of The Gramophone and Typewriter Company (ie HMV) to whom Parsons sold the gramophone rights in the auxetophone at some date before 21 March 1905 (13). Parsons retained the rights to the application of the auxetophone to musical instruments and the first joint Parsons/Short demonstration in that field appears to have been of an auxetophone gramophone at Metzler's music rooms, Great Marlborough Street, London on 20 March 1905 (14).

It was probably the Metzler demonstration which moved "Punch" for 29 March 1905 to take note of Parsons' (sic) invention of an improved gramophone which could be heard at a range of three miles on a calm day. The Times had been more accurate: its report had acknowledged the joint patent interests of both Parsons and Horace. Punch suggested that Parsons' ambition to promote British music by securing the widest hearing for it could well be met by improved instruments with a cross-Channel range capable of reaching Leipzig, Munich, Berlin and Bayreuth (7). Punch set its observations in an imaginary demonstration of the auxetophone at the Albert Hall but fact soon overcame fiction for, in October 1906, the device was used at a trade exhibition at Earl's Court in November 1906 with the result that the audience in the front rows clapped their hands to their ears and retired to the back of the building. Subsequent tests showed that 2½ psi would have been quite adequate (7).

The serious musical application of the auxetophone had been foreshadowed by Horace's work: the Parsons' papers in the Science Museum Library include a notebook in Horace's handwriting in which he describes experiments conducted from March 1905 to at least February 1908 at Heaton Works on various valves fitted to a cello (5). A further patent, 8407 of 1905, was taken out at this time (9).

The installation at the Queen's Hall for the Promenade Concerts required two large trumpets and a supply of compressed air from a blower in the basement (the Queen's Hall Management found it necessary to assure its patrons that the trumpets 'resembling ventilating shafts on an ocean steamer' were not part of an improved system of ventilation (7) while there is a letter to Horace in the Parsons' papers which shows that the management were dismayed by the cost of electricity for the blower (5). Initially the auxetophone was applied to one double bass only (it could also be fitted to, eg the viola, violin and as Horace had shown - to the cello) but Henry Wood was soon able to write to Parsons that he was:

"delighted with its real practical value as a new voice  
in the orchestra" (7)

Wood's interest in the auxetophone continued until at least 1909 but the musicians who stood to be displaced by the invention were less enthusiastic: in one case Wood reckoned on a 75% redundancy in

AUXETOPHONE

*Photo from the Museum  
of Science Newcastle-on-Tyne.*



in some way with Turbinia - she is preserved in her own Hall at the Museum of Science and Engineering at Newcastle on Tyne - and Turbinia's historian has suggested that this could have happened during her later commissions up to her last run under her own power in 1907 (29).

"Notwithstanding the termination of the Auxetophone activity the family report is that Parsons renewed Horace's contract late in 1908 (10). Soon after this renewal Horace came home from work one December day and found Oswald waiting for him with an urgent request that he throw in his lot with his brothers to design and build heavier-than-air aircraft. Doubtless Oswald reported that Eustace, already Engineer to the Aero Club, had flown as a passenger with Wilbur Wright earlier that month during his visit to Le Mans with Lord Royston's syndicate (formed, unsuccessfully as it turned out, to purchase the Wright Brothers' patents and to establish a UK Wright Company). Horace asked for three days to decide - that he joined his brothers is a matter of history. To say that Horace visited the Wrights' flying ground at Pau in February 1909 to make drawings of the Wright Flyer and that the brothers received a contract from the Wrights in March to build six Flyers is to go ahead of the chronology and scope of this paper but is necessary to illustrate the start of the last phase of Horace's career (30). "History does not record the terms of Horace's approach to Parsons for release from his contract but leave was readily granted - perhaps because Parsons himself had long been interested in aviation (he was a founder member of the Association for the Promotion of Flight in January 1907) and saw Horace's release as a fitting way to further that interest (31)."

There was posthumous interest in Horace's work: Sir Ambrose Fleming made a study of one of Horace's Heaton valves in 1921 in the course of correspondence with Parsons on comparative amplification while A Q Carnegie made experiments in 1922 - 23 with an auxetophone for the amplification of wireless broadcasting Carnegie reported that the results were far superior to any contemporary loudspeaker and were bettered only by the later moving-coil instruments Parsons too retained a sentimental interest in the auxetophone and - shortly before his death in 1931 - applied an auxetophone to an amplifying horn designed on logarithmic principles by the Western Electric Company for picture-house work. This combination gave substantially improved musical quality (1).

More pleasing to Horace than any of this posthumous interest - for it united the acoustic and aviation aspects of his career - was the interest shown by the Air Board on the auxetophone valve in late 1918 as a means of establishing air-to-ground communication for Army co-operation work (5). How that aviation career developed from an aeronaut business founded by his two brothers in 1898 is examined in later papers.

May 1976

## NOTES AND REFERENCES

- (1) (a) Charles Parsons; R Appleyard; 1933  
(b) Parsons: Scientific Papers; Ed G L Parsons; 1934  
(c) Parsons Heaton Works Journal December 1934.
- (2) Notes (1) (a) and (b).
- (3) The Royal Society's programme timetabled Parsons' presentation for 11.00 am in the Meeting Room at Burlington House (Royal Society letter 17 September 1975).
- (4) Note (1) (b).
- (5) Section 2 of the Parsons Collection dealing with the auxetophone viz Notebook, folio with photographs and general folio.
- (6) US Department of the Interior, Edison National Historic Site letter dated 25 November 1975 gives 24 October 1904 as the date of assignment: this date is derived from an abstract of Horace's United States patent rights prepared for Frank L Dyer (Edison's attorney) in 1907.
- (7) Note (1) (a).
- (8) Reyrolle Parsons International Ltd information kindly provided by Mr. J F Bird. During at least the latter part of his stay in Newcastle Horace lived at No. 5 Coquet Terrace Heaton (Town and Wear County Council's Archivist's letter dated 1 November 1976).

the wind section while Parsons foresaw redundancies of 80 to 90%. It was eventually the resistance of the musicians which led Parsons to abandon the musical line of development. Before abandonment, however, Horace's perfected auxetophone-cello was given its first public demonstration on 8 July 1909 when it was played at the Queen's Hall by Mr. van Biene "the Actor-Musician" in concert with the New Symphony Orchestra (15).

"Exploitation of the gramophone auxetophone was outside Parsons' control after 1905 when he sold the "all countries" rights in the phonograph and gramophone applications to the Gramophone and Typewriter Company for perhaps £5,000 or, more probably, £2,000 (16). The patents were first offered to Edison's National Phonograph Company by Parsons but Edison decided not to proceed partly because of a feeling that Horace might have objected in view of Edison's own earlier work on the Aerophone from 1878 to 1888 (17)."

The Victor Talking Machine Company of the United States made auxetophones for the Gramophone Company/HMV and carried out further experimental work on the device. For a number of years the pneumatic valve, the cabinet and other parts were also manufactured by the Gramophone Company of Hayes, Middlesex. The domestic model marketed from November 1906 onward by HMV sold at £100 in Edwardian England thus showing that the auxetophone was at the luxury end of the market for contemporary gramophones could be had for between £3.50 and £5.50. Complete or part examples of the auxetophone survive in the Science Museum, EMI's museum at Hayes and in the possession of Charles Cox and of members of the City of London Phonograph and Gramophone Society (18). Other items - undoubtedly including some of Horace's own manufacture - are in the Museum of Science and Engineering, Newcastle on Tyne.

Apart from the domestic application the auxetophone continued in the concert and public address spheres: there are reports of use at concerts in public parks (19), at skating rinks and restaurants (20) and at public gramophone concerts in the United Kingdom (21), Australia and New Zealand (21). The size of the audiences commanded by the auxetophone would have satisfied Horace's and Gouraud's expectations for the "oratorograph" (22) - one HMV advertisement traced by the City of London Phonograph and Gramophone Society (which has made a special study of the auxetophone) speaks of 10,000 at the Albert Hall in December 1906 and 40,000 at the Crystal Palace on Empire Day 1911 (23).

"Parsons appears to have finally abandoned serious commercial development of the auxetophone in mid 1909 for he was then provided with an account of his expenditures. Up to 30 June 1909 he had laid out £2,622.6.10d (including Horace's total salary of £1,500) to be set against the £2,000 received from the Gramophone Company in 1905 (5). Horace's development work had continued to as late as February 1908 (the date of a drawing in his laboratory notebook) but, for the last few months of his stay with Parsons, he was employed on what Parsons called "other work including experimental attempts to make diamonds" (7)".

Parsons does not mention the steam turbine but Oswald and Horace's principal obituarist both wrote that he was engaged in the design of turbine blades (24) (certainly Oswald pointed out that the wing section of Short No. 1 owes a lot to turbine experience (25)). One story that can safely be put to rest, however, is that of C G Grey who wrote in 1939:

"He was one of those responsible for shaking the British Navy to its self-satisfied core when an absurd little boat called the Turbinia shot out from between the lines of the World's great warships at Queen Victoria's Jubilee Review in 1897 and proceeded to mop up the Navy's crack destroyer which had passed down the lines at full speed ostensibly to clear the way for the Royal Yacht, but really to show the World's Navies what the British Navy could do. And the little Turbinia showed it up." (26)

Turbinia was built on the Tyne for the Marine Steam Turbine Company (formed in 1894 to exploit Parsons' invention) and made its first major public appearance at the Spithead Naval Review of June 1897 to mark Queen Victoria's Diamond Jubilee: Horace was clearly on the other side of the World between those dates (27). By the time of Horace's arrival at Heaton the steam turbine was well established in Naval and mercantile use (28) so that he is totally unlikely to have made a major contribution to the pioneer years. It would, however, be pleasant to think that Horace was connected

- (9) Note (1) (c).
  - (10) Short family information courtesy Leonard H Short, CBE MC.
  - (11) The device is fully described both mechanically and mathematically in the references at Note (1). Stoney uses the name "auxetophone" as early as a letter dated 28 May 1904 addressed to Parsons (Appleyard).
  - (12) Horace had originally named the amplifier "Gouraudphone" in honour of its first sponsor (Brighton Herald 8 September 1900). The name slipped from sight (eg it was not on record at the Science Museum in November 1975) apart from a reference to the "Gouraphone" by John Lankester Parker in the First Short Brothers Commemorative Lecture (Journal of the Royal Aeronautical Society January 1962) until it was rediscovered by the East Sussex (Brighton) Library Service in the course of newspaper research.
  - (13) The Times 21 March 1905 which acknowledges the joint patent interests of Parsons and of Horace.
  - (14) Notes (1) (a) and (13).
  - (15) Notes (1) (b) and (5).
  - (16) £5,000 is the figure quoted by Parsons in the Fleming letter (Note (1) (a) but a figure of £2,000 is specifically quoted in a statement of expenditure prepared for Parsons on 30 June 1909 (Note (5)).
  - (17) US Department of the Interior Edison National Site letter dated 22 October 1975.
  - (18) Note (1) (a) and Hillandale News No. 44 Magazine of the City of London Phonograph and Gramophone Society.
  - (19) eg the Gramophone Company's recital in the "Music in the Parks" series in the Queen's Park, Bolton, on 1 July 1909 (City of London Phonograph and Gramophone Society data).
  - (20) Talking Machines; V K Chew; Science Museum 1967.
  - (21) eg at Battersea in February 1908: South Western Star 14/21 February 1908.
  - (22) Brighton Herald 8 September 1900.
  - (23) Hillandale News No. 44.
  - (24) Oswald's Hurren manuscript 1951 and H Massac-Buist, Aeronautical Journal 1917.
  - (25) Oswald's Hurren manuscript.
  - (26) Aeroplane 19 April 1939.
  - (27) See the separate paper on the Short Brothers' careers to 1898 for Horace's movements. "Charles Parsons"; R Appleyard; 1933, "Evolution of the Parsons Steam Turbine"; Richardson; 1911; "Turbinia": brochure for the opening of the Turbinia Hall 15 September 1961; Museum of Science and Engineering, Newcastle on Tyne for material on the adoption of the steam turbine.
- C G Gray's apocryphal story has a counterpart in the story that Turbinia's intrusion on the Spithead Review in 1897 was uninvited and designed to shame a dormant Admiralty. Material in the Turbinia brochure shows that the run was made in response to a request by the competent Admiral while material in March (Note (28)) shows that the Director of Naval Construction had been kept fully informed of Turbinia's progress and - in February 1897 - had inspected the ship and suggested improvements to the shape of the stern.
- (28) Apart from Turbinia the first civilian turbine ship was the King Edward built in 1901 for the Clyde services. In 1902 turbine ferries were first built for the cross-Channel services and, in 1904, for the Heysham, Belfast and Isle of Man services. Late in 1904 (ie concurrently with Horace's transfer to Newcastle) Cunard decided to adopt turbine propulsion for the proposed Mauretania and Lusitania. On the Naval side experimental turbine destroyers were ordered from 1898 onward and turbines became standard for destroyers with the Tribal Class of 1905 (initiated November 1904). The Admiralty decided in March 1905 to adopt turbines for all classes of warship and the first turbine capital ship - Dreadnought - was launched in 1906. (Parsons references as Note (27) and British Destroyers 1822-1953; E J March; 1966).
  - (29) Turbinia brochure as Note (27) and Newcastle on Tyne Museum of Science and Engineering letter dated 14 January 1966.
  - (30) This later history is discussed in separate papers on the Short Brothers as aircraft manufacturers.

- (31) Note (7) which also shows that Parsons invented and flew a steam-powered model helicopter in 1893. Flight for 16 July 1910 also records Parsons as a sponsor of the Northumberland and Durham Aero Club.

## AMENDMENTS TO "HORACE SHORT, COLONEL GEORGE E GOURAUD AND THE GOURAUDPHONE"

### 1 Text of Paper

- (a) Page 4 - reference after "I hardly know where I am" - change to (19).

### 2 Notes and Sources

- (a) Note 13 - delete existing text and substitute the following

"(13) Charles Cox's statement 16 March 1976. County Archive material on Fulking Grange is not available while the records of the last occupier - the East Sussex Area Health Authority - do not disclose the Colonel's activities. Fulking Grange was apparently demolished in the 1950s."

- (b) Note 22s(iii) - delete and substitute the following text:

"(22) (iii) Charles Cox's statement 16 March 1976. The laboratory was closed before Horace went to work for the Hon C A Parsons. (See the separate paper on Horace and Parsons: they came into contact after 13 May 1904 and Horace started work with Parsons in October 1904)."

# People, Paper and Things

by GEORGE FROW

The fact that our television was not functioning properly brought me in direct view of a morning programme put out for children. The link that I have omitted is that the engineer who came to mend it put it on to the three channels to try it, and that we came in at the beginning of Leonard Petts's demonstration of several of the Science Museum collection for a schools programme one morning late in May. Most of these machines came from Amsterdam via E.M.I. This programme on the history of sound recording was very much at a schools level with its own swinging presentrix. After using some recorded tracks that didn't fit the recording being shown as being played, the programme soon turned to films of people dancing through the years from the Castles up to the sixties. I'll bet Leonard Petts had second thoughts about it all afterwards, but it's the producer who sets a programme, and this one didn't.

Stuart Upton, the driving force behind The Vintage Light Music Society draws my attention to a couple of sets of creator's records that are particularly apt for this Jubilee year. The composer is Sir Edward German (Edward German Jones 1862-1936), and the records have been made in association with The Vintage Light Music Society by Rare Recorded Editions. There is indeed some rare material here, and as well as German conducting his own material there are two items of his composition but played by a contemporary Guards Band. There are four records altogether, made up into two albums of two records apiece, and each album retails at £5.98. Briefly the sets are as follows:-

RRE 168/9 Merrie England (three sides) with Bessie Jones, Edna Thornton, Edward Halland, Charles Mott, George Baker, Ernest Pike. (fourth side) Tom Jones, The Emerald Isle, etc.

PRE 170/1 Nell Gwynn Suite, Much Ado About Nothing, As you Like It, The Seasons, Othello, The Conqueror, Lees and Gipsy Suites, Henry VIII Suite, etc.

Full details from Michael G. Thomas, [REDACTED] London, N.W.6.

Stroboscopes are being produced photographically by A.J. George, [REDACTED] Rushden, Northamptonshire, England, and cost 25 pence apiece. He offers 33½% discount for 50 or more. The two at present offered are as follows:- 78, 45 and 33 r.p.m. at 50 cycles, all three on one disc. 90-100 r.p.m. at 50 cycles for Pathe centre-start discs.

Enquiries to the gentleman named, if you please.

Within a couple of days at the end of May and beginning of June, I noticed two items of slight interest to gramophone-minded members. Firstly an obituary on May 31st to Goddard Lieberman, the President of American Columbia Records who pushed Peter Goldmark's 33 L.P. record in 1948, making Columbia the first world company to get into microgroove on vinylite material.


On 2nd June a note stated that a memorial blue plaque had been unveiled at the one-time Ealing home of Alan Blumlein, who pioneered stereo recording for E.M.I. in the early thirties. He was killed in a bomber crash in 1942 while testing an air-borne radar prototype and the plaque commemorates this rather than his contribution to recording. Blumlein was 42 when he was killed, and it was stated that Hitler was said to have complained that the radar invention ruined his U-Boat campaign.

On June 16th and 17th Joe Pengelly presented a forty minute programme on the first 50 years of recorded sound on B.B.C. Radio 4, and has, I hope driven the idea of cylinders being acceptable into the Right Places of the B.B.C. Joe is developing his own ways of getting better returns from what is cut onto old recording and this was apparent in the material he gave us on the programme, when we could really hear what Florence Nightingale, Trumpeter Landfrey and Lord Stanley had to say all those years ago. Most significant for me were the recordings we heard from a Pathe 20 inch disc, Edison Diamond and Long Playing Discs, neither of these last two have surely ever been played over the radio here.


Frankly I had expected Joe to give us a *Fabulous Phonograph* programme with all the expected clichés and record extracts, but this was very much more of a *Tin Foil to Stereo* presentation, and to be expected more on the Third Programme than on Radio 4. It's difficult to avoid the obvious of course, but Joe made his point that well-played cylinders and Diamond Discs will stand up on such a programme; may we look forward to a Collectors' Corner programme of cylinders and these non-standard discs on the radio? Fifteen or twenty minutes a week would be quite enough to make the point that "scratchy old cylinders" needn't be so, and that there's a completely new dimension of interest there if the Beeb can only "see" it.

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### An Enormous Phonograph Trumpet.



A TRUMPET of unusual proportions has been supplied by Edisona (Limited), London, for use in connection with the combination apparatus at the Hippodrome, referred to in the preceding article on this page. The dimensions are—length 7ft., and width of bell-mouth 3 ft. Mere figures, however, do not adequately define in reference to Phonograph Trumpets what such a size really means; it requires to be seen in order to properly realize what a monster it is. The Trumpet was placed on view in the window at the premises of the above firm situated at 20, Cheapside, E.C., and caused quite a sensation. Its manufacture was a work requiring great care and skill, and Edisona (Limited) are worthy of all congratulation on the result. The phonographic results with this Trumpet are a revelation.



Nov 1900



*1st experimental radio broadcast in Kyoto (18th-24th October, 1924). Musical instrument: 'SAMISEN' (three strings) Morning glory horn with microphone at the narrowest end. Box under horn and microphone is carrying case for 1st domestic gramophone called 'Euphone'.*



*1st experimental radio broadcast in Kyoto (18th-24th October, 1924) Musical instr.: 'BIWA'. Morning glory horn w. microphone at the narrowest end Transmitter (right mid) 750 Dry Batteries to produce 1,000 Volt (Between horn and transmitter).*

# Talking Machine Societies

- (CONTINUED) No.2 - F. ANDREWS

The fourth society to have reports published in the Talking Machine periodicals was the Northants Talking Machine Society, formed in April 1912, the first provincial society to send in reports of its meetings. As with many of the societies which were formed in the ensuing years, a "Man of Substance" was usually the inspiring force behind the organising of these associations, and in this case the Hon. Treasurer and Secretary of the Northants Society, Mr. R.P. Wykes of the Arcade Emporium, Northampton, dealer and factor who, at one time, affixed "part labels" across some disc records which were sold as "Blue Seal" records.

The September 1912 meeting began with their minutes of the August meeting being recited to them via an Edison Phonograph, they having been previously recorded by Mr. Wykes. The Meeting decided to arrange 3 competitions with machines, to be held on three separate occasions. The first was to adjudge the best cylinder machine submitted by members, the second to adjudge the best disc machine and the third competition was to adjudge between the two winners of the previous contests.

Mr. S.J. Robinson, the manager of the Colmore Depot of Birmingham, a Lance Business in Factoring and Dealing, was the new Vice-President of this Society and he offered goods to the value of 7s 6d for the best machines, and 2s6d for the runners-up.

A proposed visit to the Edison works at Willesden Junction was postponed until February, at which time the President hoped to have something of interest to show the members (probably the new Blue Amberols?-F.A.).

A proposal for two meetings a month was carried, and was to take effect in October, inaugurating a winter season. A feature of the Society was a monthly record contest, titles had to be submitted to avoid identical records being presented by different members. For this particular meeting, Peter Dawson's recording on Zonophone Record No. 742 of "The Bell at Sea" was declared the winner, in a contest for Bass Singers. Dawson's Edison cylinder of "Im a Roamer", on Amberol 12402, was second.

A model of the then new Edison Opera Phonograph was greatly admired, and a 40gns Amberola was expected to be demonstrated by Mr. R.P. Wykes (with an eye to business, no doubt!) at the first October meeting the Record Contest for October was for "Waltzes". In August members of the Northants Society had visited the County Electric Picture Pavilion in Gold Street, taking 40 one shilling seats at sixpence each. Mr. Wykes has also been arranging an Edison Concert at the White Melville Hall, the Chair to be taken by Mr. W. Denville Simons of Thos. A. Edison Ltd. at Willesden Junction. N.W. who was also to demonstrate the Edison Home Kinetoscope, one of the latest products of Mr. Thos. A. Edison. The Edison Opera and Amberola machines were to be in use.

**The North London Society**, in October were to use an Edison Standard to play records of "Higher Class Edison Work" and a letter received from Mr. Wykes, of the Northants Talking Machine Society was expected to be read out to members.

**The West London Society** - The second society to be formed, (and the oldest, seeing that the North West London Society had demised) held its first A.G.M. at now headquarters at 89, Chiswick High Road, the President being W. Denville Simons of Thos. A. Edison Ltd. of Willesden Junction, N.W.

The next provincial society to send in reports was the **Tyneside Gramophone and Phonograph Society**, and then, on Nov. 18 1912, the **South London Phonograph and Gramophone Society** hold its inaugural meeting in Tooting, S.W. Mr. W.J.W. Hamill, Secretary of the West London Society was in attendance to give advice based on his experience of running a society.

**The North London Phonograph and Gramophone Society** arranged an extra meeting in December to introduce, "An Innovation of Great interest to Phonograph owners, none other than a new Edison cylinder record. This will be known as the Blue Amberol. The career of the Blue Amberol has been started in the United States with an initial issue of 55 titles, five of which correspond to the Concert series. Various members have combined together, and an order for some of these new records has been placed with a firm in Massachusetts. Among the titles ordered is the concert number "I hear you calling Me" sung by Orville Harold, the leading tenor of Oscar Hammerstein's unfortunate enterprise. We hope Edison users will seize the opportunity of hearing and seeing the new product, this latest step in the rapid evolution of the Edison Phonograph."

"The Blue Amberol is made of a material of great hardness (Vilolite?). A sample is said to have been reproduced 3,800 times without sign of injury. It is understood that the new records, in conjunction with diamond-pointed reproducers, will yield a greatly enhanced volume of tone".

If the expected Blue Amberol records had not arrived by Dec. 21st, a programme of Opera Arias, on cylinder, by Daddi and Luigi Cilla, had already been arranged to be played on an Edison Standard. Mr. Hamill, of the West London Society was bringing an Edison Fireside, to demonstrate the "Natural Tone" reproducer", which was much cheaper than the improved Edison. The Yates auto-stop was also to be demonstrated by Mr. Hamill, in use on an "H.M.V." gramophone. The previous meeting had been presented by Mr. R.H. Clarke and had been devoted entirely to Marathon Records, the discs of the National Gramophone Company, Ltd., which used the Packman vertical "VEE"

cut. (The National Gramophone Company, Ltd, had no connections whatever with the former National Gramophone Company of New York, the Seaman owned company which sold Berliner discs and Gramophones from 1896 to 1899). - Mr. Adrian Sykes, B.Sc., supplied the report of the activities of the "North London" society.

All speeds are relative, as regards their rapidity or otherwise, but I do think that Mr. Sykes was letting his enthusiasm run away with him by describing the Blue Amberol as a step in the *rapid* evolution of the phonograph. It was 35 years to the month since Edison had produced and demonstrated his first phonograph, and, as good as it was, the Blue Amberol was probably the last of the Indestructible Cylinder records to be introduced to the market. Mr. Sykes knew full well that there had been six makes, at least, of indestructible records on sale in Britain before the Blue Amberol arrived, and the indestructible record from the Indestructible Phonograph Record Company in Albany U.S.A., were still currently available through John G. Murdoch & Co. Ltd. Also, the Blue Amberol was enabled to be marketed in Britain only because the Edison interests had obtained rights in the patents which were still valid and extant, under which some of the earlier indestructibles had been manufactured. (See "From Tin Foil to Stereo", - page 101, 1st. paragraph.)

**The Northants Society** had also had a demonstration of Marathon Discs at their November 4th 1912 meeting, demonstrated by Mr. Burnett of the manufacturers of the records and the special sound-box used in their reproduction.

**The Wolverhampton Gramophone and Phonograph Society** had been formed in September 1912 and their first report was made nationally public in December for the three meetings already held, the second meeting being a competition between a Pathe "Coronet" machine (vertical cut records) and a Gramophone No. 5, (Lateral cut records). Afterwards Marathon Records were played by fitting a Marathon sound-box to the goose-neck tone arm of the Gramophone. A Columbia "Savoy" and a Dulcephone "Boudoir" machine were demonstrated at the third meeting of this new society, and trials were made with the "Vox-Human" collapsible horn.

**The Sheffield Talking Machine Society** was formed in February 1913 at Hillsborough and their March meeting was to be a contest of recorded marches. In the same month Mr. Adrian Sykes published a report of the Special Meeting of the *North London* society of Dec. 21st 1912, convened for the purpose of hearing and examining the Blue Amberol records, received from the United States. At this meeting, Mr. N.F. Hillyer became a member, along with two others, and he, of course, later became our first Hon. Chairman. Reported Adrian Sykes, B.Sc. "An Edison Standard Phonograph with model 'O', and Cygnet horn served to reproduce the records. A fair summary of the opinion of the meeting on the Blue Amberols is as follow:- surface quite good, slightly marred in one or two instances by crackling and popping noises. Tone clear and smooth, albeit not so fine as the now obsolete prototype in wax. In this connection it would be as well to state that the society has not yet had an opportunity of forming an opinion as to the performance with the new reproducers. Several members had conceived that the hard surface of the new record would result in greatly increased volume; they expressed surprise that the results failed to justify such a belief. Mr. Lloyd Thomas (A well-known and long established dealer in North London - F.A.) kindly lent an extra tension reproducer but, as a previous trial showed that it was inferior to the Model "O", it was not used, - - - Mr. F.C. Noding remarked on the blue colour of the new cylinder. He suggested that, in America, blue typified quality. Mr. Wallace thereupon produced a Blue Odeon Disc, also hailing from the land of the Stars and Stripes". An Edison Bell cylinder record of Paul Schneider "Cavatina" from "Faust" was received with marked approval - a 2-minute record. A Mr. Beeley then played over some early 200 T.P.I. records of Edison Bell (first out in 1893-F.A.) The volume from which was described as "Microscopic", which were immediately contrasted with the "Grail Song" from "Lohengrin" sung by Karl Jorn, the volume attained from the splendid tone and definition of this record caused something of a sensation.

Mr. Wallace Hamill, secretary of the West London Society demonstrated the "Natural Tone" reproducer. A visit to a "well-known works" was contemplated.

**The West London Phonograph and Gramophone Society's** Jan. 1913 meeting was of a very varied nature. A "Diaphone" machine was demonstrated by the Secretary, by arrangement with a Mr. J.K. Barnard, and reproduced several "Gabriel Pares" vertical cut discs, sent on loan by the London Branch of the company, then Mr. A. Lawrie Craig. The Chairman, another who was in the talking machine business, featured his own "Alcraphone", the Marathon Needle, and supplied several samples of records from the current Columbia-Rona Record and Homophone Record lists. He also showed some examples of the new Anchor record - (if any member has a record labelled "Anchor" as opposed to "Anker" - would he please contact me - F.A.) The West London society members then heard the contents of letters addressed to them by (1) Winter, Swinerton & Co, who wrote abusing the society for the candid opinion expressed about their diaphragms (2) Columbia Phonograph Co. Gen'l (3) the British Zonophone Co. Ltd. (4) Pathe Freres Pathephone Ltd. (5) Gabriel Pares Disc Record Co., and (6) Thos. A. Edison Ltd, which list simply demonstrates the high esteem in which manufacturers hold the Society movement!

An all-Marathon Night, by arrangement with the National Gramophone Co. Ltd., was to be held on Feb. 27th, 1913.

**The West London Society** had arranged a special meeting for Jan. 30 at Bellomo's restaurant in High Road, Chiswick, where an exhibition of the Home Kinetoscope and Blue Amberols, in conjunction with a Diamond-pointed reproducer, were to take place. A large audience had assembled, representatives of the local and some national newspapers were in attendance and Messrs. A. Sykes and C.R.W. Miles were also there. This meeting had to be re-arranged, due to unforeseen circumstances, and was to take place at the same venue on March 13th., and was to be presented by their President, Mr. Denville Simons, of Thos. A. Edison Ltd. the programme to include "Edison's masterpiece" - "The Battle of Trafalgar".

The March 20th meeting, also to be held at the restaurant, was to be a Columbia-Rena night, by arrangement with the Columbia Phonograph Co. Gen'l, when it was hoped that Mr. Louis Sterling, of the Columbia company, would act as Chairman.

**The North London Society's** February meeting opened with a recital by Mr. R.H. Clarke, (known to some of our long-standing members) of Marathon and Globophone Discs. Then a new Model "B" diamond-pointed reproducer was handed round for inspection and was then fitted to Mr. C. Patterson's Fireside, and a number of Blue Amberols played.

It was reported that, "with the new reproducer, the scratch is very much in evidence though some records proved better than others. The society considers this point requires the serious attention of the company. - - - A new disc member mentioned that he had heard well of the Grand Opera Amberols (Wax-F.A.), and expressed a wish to hear one." Adrian Sykes produced one from his bag, the "Vissi d'Arte" by Mme. Agostinelli". "Exclamations of "Beautiful Record", and the like, greeted the reproduction of Mme. Agostinelli's wonderful work. In the opinion of the more critical, the Blue Amberol falls short of the best work on the wax record; in fact, this was rendered all the more evident by direct comparison with the Amberols we had at our meeting. Such gain in volume as the new reproducer may give is very considerably discounted by the small natural loudness of the new record and the loss of detail caused by the new style moulding. The net result was that while the articulation with the Model "B" is certainly good, the reproduction fell far short in tonal quality, breadth and detail; and, consequently, beauty and impressiveness, in comparison with the Wax records heard under the favourable conditions we secured".

**At The "South London" Society** meeting on March 15, where Mr. Hillyer and Mr. A. Sykes of the North London were visitors, Mr. Sykes raised the question of affiliation of the North, South and West London societies. Mr. Bond, South London's Hon. Secretary said that Membership Cards, then being distributed, already had this printed upon them, but he formally put forward a resolution on Mr. Sykes's suggestion and this was carried unanimously. Mr. Bond then handed round a reproducer made to his own specifications, which was considered to be a better reproducer than all the Edison models, except Model "B" - Blue Amberols and Amberols were used in the demonstration.

**The West London Society** successfully demonstrated the Kinetoscope and Blue Amberols at their second attempt. Mr. Denville-Simons, their president, and sales manager for Thos. A. Edison Ltd., presented the programme as formerly arranged.

In the audience were many well-known trade personalities, Viz., J. Lewis Young, Henry Seymour, Arthur S. Dunlop-Editor of "The Sound Wave" and Stuart Griffin of 'The Talking Machine News' - Most of whom were called upon to speak during the evening's proceedings. Mr. Henry Seymour was noted as Vice-President of the West London Society.

At their next meeting the members were to hear, probably for the first time anywhere in England, a series of records made for the Edison company by ex-President of the United States, Theodore Roosevelt, and some wax Amberols not issued in the British Lists.

The first half of the **NORTH LONDON'S** March Meeting was taken up by a recital of rarely found records these days, the 9 inches diameter "Little Champions" - the vertical cut discs from J.E. Hough Ltd's Edison-Bell Works, and some "H.M.V." discs brought along by Mr. A. Sykes.

Mr. and Mrs. Ogden of the South London Society and Mr. Wallace Hamill of the West London Society were visitors.

With Amberols and Blue Amberols again played in comparison, the verdict was that the Blue Amberols were outclassed, absolutely - "on this point the members and the visitors were unanimous."

Mr. Hillyer was elected Chairman of the North London, a post which had been held in abeyance.

A demonstration of the "Saphone" machine was promised for the next meeting, Pathe discs were to be used.

TO BE CONTINUED

Dear Mr. Editor,

On page 108 of the February 1977 Hillandale News, "R.W" makes reference to Thomas A. Edison's wish to record the voice of John McCormack, but that the Victor Company would not give permission.

I have discussed this with Mr. Robert Webster of Dublin who is an authority on John McCormack's records and career. Mr. Webster showed me some correspondence he had in 1961 from Marguerite Namara, Soprano, who recorded for Edison and has given me permission to quote from same. Madame Namara writes:-

" . . . . . I have sung two joint recitals with John at Carneige Hall several years ago. We were great friends - he always used to tease me quite severely, may I say, for taking the "Mc" off my name, "Namara" . . . . . you see McNamara was my grandmother's name . . . . . and I merely took Namara for a stage name, which has always proved a great success. But John, bless his heart, never forgave me quite . . . . . oh, he was a card! and what a heavenly voice. I had at one time a recording of John and myself singing the 1st Act duet from "La Boheme", but it got broken, also a couple of little snapshots taken of us in New York way back in 1918 or later - our concerts or recitals under R.E. Johnson must have been around the same time.

" . . . . . There were no discs of John and me singing, they were very early Edison ones and the masters were burned in their big fire. Our records were not made for professional use at that time - just experiments. My few solo ones were all burned as well. They were on those tube-shaped cylinder things - don't recall what they are called . . . . . "

I have not been able to ascertain if Madam Namara is still living, but she was still giving recitals at the time she wrote to Mr. Webster and referred to L.P.'s she had then recently made. If her memory is correct it would seem that John Mc Cormack did make experimental recordings for Edison.

The notice below was distributed at the Press reception at the opening of the Gainsborough Gallery, Old Bond Street, London, on 6th April 1889, and might be applicable to our own Exhibition in the middle of this month.

I agree with everything it says, particularly the fourth line from the bottom.  
George Frow, President.

Yours sincerely,

John McKeown      June, 1977.

I Phonograph the first

By the grace of God,      Through the brain and hand of Edison  
Sovereign of Science.      Master of all languages.

Servant of all Nations.      Tireless toiler in the cause of civilisation

Believer in the faith of the ultimate triumphant destiny of the Anglo-Saxon Race,  
the aforesaid, acknowledged King of all inanimate things, from this my Throne,

DO HEREBY DECLARE THIS EXHIBITION OPEN

To the inhabitants of these mighty British Isles, and to those strangers, who are  
privileged to enjoy their traditional hospitality,

GOD SAVE THE QUEEN.      GOD BLESS THE PRESIDENT.

AMEN.

In witness of the same, cheers and applause by the Phonograph's only peer,  
"THE PRESS"

## CATALOGUE OF ZONOPHONE DISC RECORDS : JULY 1904

Manufactured by the British Zonophone Company, of 81 City Road, London.  
The City of London Phonograph & Gramophone Society's facsimile reprint.

The first thing to say about this catalogue is that the cover page has an untruth, no uncommon thing for the early days of the talking machine industry, as many members will already know.

The records listed within the pages of the catalogue were manufactured by Deutsche Grammophone A.G., either directly at their Hannover plant or at the Berlin plant of the International Zonophone Company, which had recently come under the control of the Gramophone & Typewriter Ltd. and its sister company in Hannover. Indeed, some of the records listed could have been supplied from remaining stocks manufactured by the International Zonophone Company when it was still an independent concern in the early part of 1903.

For my part, I find this a very interesting catalogue, which was probably the first to be issued in Britain since the International Zonophone Company's business had been acquired. The contents are a mixture of recordings taken from the original Zonophone company's stocks and new recordings, or recent recordings made by the Gramophone & Typewriter Ltd. and its Sister Companies.

The task of compiling this catalogue and organising the sale and distribution of the records was entrusted to a young New Yorker, in the Gramophone & Typewriter Ltd.'s employ, who was to become head of the Gramophone business's most formidable competitor, until the two merged into E.M.I., Ltd., and this was Louis Saul Sterling.

But here, in 1904, he was just setting out on his brilliant career which would bring him a British Knighthood, after becoming a British subject, and to the Managing Directorship of E.M.I., Ltd. before he reluctantly resigned from the industry which he had a formidable part in creating. This reprint of ours is the first mark Louis Sterling made in his long career.

The new acquisition of the International Zonophone Company's British vocal and instrumental repertoire, and Band recordings of an international repertoire, allowed the Gramophone & Typewriter, Ltd to put out cheaper records on the market to combat the competition from Columbia, and the new competition from Odeon and Nicole Records, without lowering the price range of their already well-established "Gramophone Records" of various sizes. To disguise the fact that they were not only selling cheaper records which they had inherited but also that they were making new recordings to be sold at lower prices than their standard records, the Gramophone & Typewriter established a separate organisation to manage the still useful International Zonophone Company's repertoire, and recordings of more popular appeal, under the guise of The British Zonophone Company, which was entirely dependent on the Gramophone & Typewriter Ltd.'s Board of Directors as regards policy and repertoire. Separate premises in City Road were found where Louis Sterling was installed as General Manager, his pronouncements of the time re-inforcing the idea that the British Zonophone Company was a separate company from the Gramophone & Typewriter Ltd. and that it was simply a new outlet for the continuation of the International Zonophone Company's business. The new "Talking Machine News", still in its first year of publication, made no mention of the fact that Zonophone Records were now the property of the Gramophone & Typewriter, Ltd. and the record labels themselves still carried the legend "International Zonophone Company", which was then entirely a subsidiary of the Gramophone & Typewriter, Ltd.

For the new recordings which were to be issued with the Zonophone Record label, the Gramophone & Typewriter, Ltd. commenced an international and repertoire block numbering system, similar to the one in use for the G. & T. records, but using different code numbers. British recordings were in series ranging from 40,000 to 49,999. French Zonophone numbers were in an 80,000 to 89,999 series, German numbers were in a 20,000 to 29,999 series and Italian numbers were in a 90,000 to 99,999 series. An "X" before the record number denoted a ten inches diameter record. Examples from these three "foreign" repertoires are included within the catalogue which comprises 492 records numbered under the Gramophone & Typewriter, Ltd.'s new series of numbers for

Zonophone Records, and 446 recordings with original International Zonophone Company numbers which were divided into high number and low number blocks as used on the original black and gold labelled Zon-o-phone Records.

Two new features of the British Zonophone Company's discs, under Louis Sterling's management, were the Green and Gold labels and the use of the Circle and Cross device for the Zonophone trade mark,

The old International Zonophone Company's record numbers were also their matrix numbers. The new Zonophone Records from the Gramophone & Typewriter's matrices bore matrix numbers as used by the recording experts who recorded the Gramophone "Monarch", "Concert", and "Record" records.

Mistakes within the catalogue as printed are:- (1) X-42021 has been entered twice, on page 20 under W. Hallett, and page 18 under L. King. I cannot find X-42031 amongst all the other male vocal numbers, which are all accounted for otherwise, so I feel sure that the Lester King number should be X-42031 as Wilson Hallett's number and X-42021, were issued during the same month of April. (2) Page 11. H. Vincent's old "International" of 13853 should be 12852. As far as is known, the International Zonophone Company never issued a record with number 13853.

(3) The omission of Mr. Peter Wilson's cornet solos which should have appeared on page 15 may have been due to an oversight on the part of the compilers of the catalogue, or the printers, but on the other hand, it may be that Mr. Wilson's efforts were quickly deleted. His records were X-45000 Les Folies, polka, by Waldteufel, and X-45001 The Last Watch by Pinsuti.

Another omission from the catalogue is on page 10 "I've made up my mind to Sail away" by Will Deller. Incidentally, this title forms the first British entry in Columbia's list of first disc recordings taken in London and was sung by W.H. Berry, on 25,000. Deller's Zonophone number was 42005.

Omission X-40002, a band record, is unaccounted for, as are X-44003, X-44004 and X-44005, mixed voices recordings, and 43000 to 43003 (7ins.) female vocals, but three of these would have been covered by (1) Madame Benzing, sop. - "The Garden of Sleep", (2) Same - "Ave Maria" w. organ obb., (3) Madame Roma, sop. - "The Bohemian Girl" - I dreamt that I dwelt in Marble Halls. (Balfé), all released in March 1904 but which appear not to have been retained in the repertoire long enough to make the catalogue of three months later!

An anomaly in the catalogue is the allocation of "orchestral" block numbers to Seidlers Military Band, on page 4. Band records should be encompassed by the numbers 20,000 to 20499, for German recordings, and then continue with 2-20,000 to 2-20499. The other German Band records on this page have the correct block numbers. The same anomaly is repeated on page 14 in the 10 inches series. The reason for this is that the Seidler band of musicians were issued on German Zonophones as "Seidler's Orchester".

Band record X-40011, not in the catalogue, was released in September 1904, and female voice records X-43032, X-43033 and X-43034 were issued as late as female voice records X-43032 and X-43033 and X-43034 were issued as late as October and after, by which time Louis Sterling had resigned from the managership of the British Zonophone Company and with Russell "Michael Casey" Hunting, but lately Recording Superintendent at "Edison Bell's recording studios, formed the "Sterling Record Co., Ltd." later to be renamed the "Russell Hunting Record Co., Ltd." With the subsequent manufacture of Sterling Record cylinders, and the British Agency for Fonotipia, Odeon and Linguaphone Records, Mr. Sterling was on another rung of his ladder to success.

Release dates for the Zonophone Records of G. & T. Ltd. manufacture. For the Zon-o-phone Records of the former independent International Zonophone Company it is still impossible to say when any of the London recordings were first issued but information is available for most of the Zonophone Records with G. & T. Ltd.'s block numbers, beginning with March 1904.

Going through the catalogue, these are as follows: All 1904:-

Page 3. All old black-labelled Zonophones.

Page 4. Scots Guards: April. Zonophone My. B.: June. Earl's Court B.: March.

- Kaiser Franz-Garde-Grenadier B. 20076 & 20083 June, all others July. Seidler's My. B. 20511 March, 20501/2/9 April, plus "Die Muhle in Schwarzwald" for which I have no number and seems not to have made the catalogue. All other entries release dates not known. 11 Garde-Regiment Infantry B.: all June. Banda Civica of Milan, 12382 re-issued July. All others, former black labelled Zon-o-phones.
- Page 5 O. Oakley 46250/1 March, others unknown. W. Pepper, all June. Bohemian Orch., April. All others, former black-labelled Zon-o-phones.
- Page 6 P. Honri: 49100/1/2 June, 49103 July. J. Andre: 45000 unknown, 45001/2 June. F. Wilhelm & P. Tanneberger; July. A. Rennison, June. All others, former black-labelled Zon-o-phones.
- Page 7 C. Capper, 49250/1 April, G. Corri 43005/6 April, 43008 June. E. Helena, 43012 June, 43014 July. Herr Gialdini, all July. B. Vernon, June. M. Elliott, April. A. Edwards, July. All others, former black-labelled Zon-o-phones.
- Page 8 J. Hay, 42006; M. Jackson, and J. Peachey, all March, Albert Pearce 42087 June, 42099 July. D. Brazell, March. L. King, June. Hamilton Hill, April. All others, former black-labelled Zon-o-phones.
- Page 9 G. Sherwood, 420 5/6 June, 42083/4, 42094 and 42100 all July. 42035/6 not known. L. Williams, 42089 to 42092 all June, 42093 July, 42032 April. A. Lloyd, June. London Church Choir, 44750/1 March, the other date not known. Cantrell & Williams, March. All others were former black-labelled Zon-o-phones.
- Page 10 B. Albert, April. H. Anderson, March. G. Atkinson, from 42011 to 52052 all April, 4205 to 42064 June, 42065 to 42071 July. G. Brooks, 42008/9 in March, 42037/8 April. T. Costello April. W. Deller 42002/4/5 March. F. Dixon, 42011/2 March, 42028/9 April, 42058 June. C. Foster, June. H. Freeman, July. G.J. Gaskin, March. W. Hallett, 42020/1/2 March, 42025/6/7 April and 42102/3 July. All others were former black-labelled Zon-o-phones.
- Page 11 H. Hill, July. A. Lloyd, 42030, 42053 to 42057 April, 42072 to 42076 June, 42077 to 42081 July. S. Mayo, July. Bert Williams, July, A. Mackelvin, 42014/5/7/8 March, 42034 April, 42016 date not known. Saulsbury, April. H. Wilson, June. All others were former black-labelled Zon-o-phones. A. Lloyd's 42050/1 release dates not known. R. Hunting, 41000 April.
- Page 12 A. Lloyd, 41001 date not known, 41002/3 April, 41004/5 June. All others were former black-labelled Zon-o-phones.
- Page 13 In March, two titles by Hager's Band were released. These would have been re-issues of former black-labelled Zon-o-phone Records from New York recordings, with American Zon-o-phone Record numbers, (which were not given), and the titles "Blue Danube Waltz" and "La Gitana" did not make the catalogue of July 1904, neither did any of the other American source recordings which was probably due to the terms of the agreement by which Eldridge R. Johnson acquired the American portion of the Zon-o-phone business from the Gramophone & Typewriter, Ltd. Zonophone M.B. X40015/6/7 July, others, dates unknown. Earl's Court Exhibition B., X40000/1 March, X40007/9 March, other dates not known. Other dates not known. All others were former black-labelled Zon-o-phones.
- Page 14 Garde Republicaine, X80001/4 July. Kaiser Franz-Garde, Grenadiers, X20010/1/2 dates not known., all others July. Seidler's My. B., X20500/3/4, X20516, March; X20507/8, X20517/8/9 April, X20502 & X20520 dates not known. Austrian Infantry Band, all July. Banda Civica of Milan, both July. All others were black-labelled Zon-o-phones.
- Page 15 O. Oakley X46250/1 March, Other banjo records by Oakley, Pepper and Pidoux, dates not known as yet, this is also the case with records by J. Lent, P. Honri, J. Andre and Albert Rennison's X49150 and X49000. P. Tanneberger, and F. Wilhelm July, Rennison X49151. F. Backer, July. All others were former black-labelled Zon-o-phones.
- Page 16 Musical Alvolos, July. G. Corri X43009 April, X43026 June. E. Helena, X43006/7 April, X43014/5 June. N. Martino, X43005 April, X43025 June. G. Gialdini, all July. N. Martino, X43030 July. All others were black-labelled Zon-o-phone Records.
- Page 17 B. Vernon X43010/1 June, X43012/3 X43027 July. M. Elliott, X43002 March, X43003/4

- April. R. Olitzka, both March. R. Curtis, X42017 March, the other date unknown. A Edwards and H. Hamilton both July. Wills Page both March. A. Peach X42000, March. L. Bradfield, X42046 date not known, X42057/8 June, X42059/60 July. D. Brazell, March. L. Breeze, X42002 March, X42013/4 dates not known. All others were former black-labelled Zon-o-phones.
- Page 18. H. Hill X42009 March, X42065 July. L. King X42031 June, X42066 July. D. Price X42001 March, X42056 June. G. Sherwood X42016 date not known, X42067/8 July. G. Whitehead X42024/5 April, X42032/3/4, June. L. Williams X42036/8/9 X42040/1 all June, X42035/7, X42040, X42052 all July. Bartell & Harrison, March. All others were former black-labelled Zon-o-phone Records.
- Page 19. Cantrell & Williams, March. Haydn Quartette, all June. London Church Choir X44750/1 March, X44752, June. Amy Clevere, and Belle Davies all June. L. Langtry X43020/1 June. X43031 July. L. Lennox, all June, B. Albert, X42010, March, X42015/9 April. G. Atkinson X42018/9/20 all April, X42029/30 dates not known. St. Andrew's Church Choir, June. Church Chimes, March. M. Lindon, June. L. Sylvia X43009 date not known, X43028 July. G. Brooks, April, A.E. Cantrell, all March. All others were former black-labelled Zon-o-phones.
- Page 20. T. Costello, April. C. Foster X42003 March, X42069 July. H. Freemann, date unknown. W. Hallett X42020/1 April, X42062 July. A. Lennard and Albert Mackelvin, both April. J.O'Gorman and P. Rafferty dates not known. A. Reece all July. O. Way X42050/1 both July, R. Hunting X41000, X41001/2 all April. All others were former black-labelled Zon-o-phone Records.
- Page 21. All records were former black-labelled Zon-o-phone Records.

Compiled by Frank Andrews 8-5-1977.

The 1904 Zonophone Records catalogue is No. B. 13 in the Sales Lists of the Society, and with a G. & T. records catalogue of the same period costs £1-25p., including postage from:-

B.A. Williamson, [REDACTED], Liverpool L16 1LA.

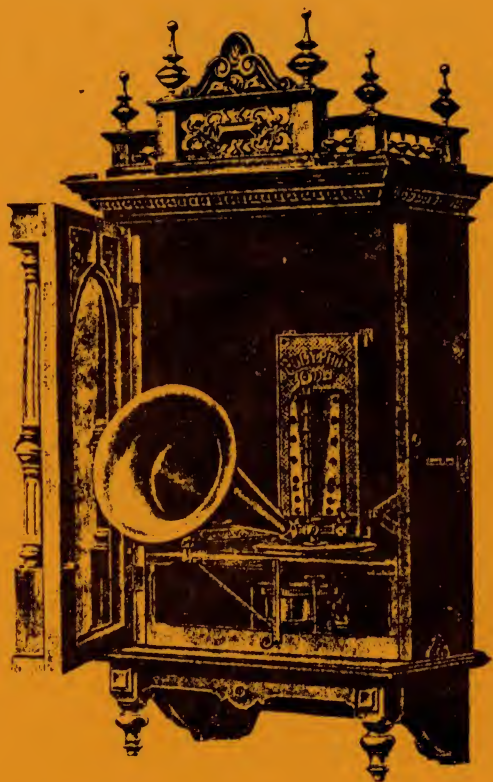
## NICOLE RECORDS APPEAL

The following records were issued in March 1904. Has anyone a copy of any one of them? If so I would like to know the catalogue number and matrix number and any other markings to be seen. 7 inches, single sided.

Ernest W. Beach - The true story of Little George Washington.  
 Brass Quartette - Hall, Smiling Morn; Sweet and Low.  
 Harrison Brockbank - I want to be a military Man. Because I Love You.  
 Christmas Carols - O Come all ye faithful: The First Noel.  
 Lilian Doreen - Beyond: Just Idle Dreams.  
 Burt Earl - Whistling Mike: His old familiar tune.  
 Wilson Hallett - Take your umbrella with you, John. I'm tired. My coal black lady: My Honolulu lady.  
 Hamilton Hill - Best of all: Life's Delight.  
 Steve C. Porter - There ain't another Daddy in the world like mine.  
 Philharmonic Orchestra - Blue Danube Waltz: Over the Waves, Waltz.  
 Seventh Kings Infantry Regiment No. 106 Band - Over the Waves, waltz (VII Koenig's Infanterie Regiment, No. 106.  
 This may be a NICOLE SCHALL PLATTE.  
 (VII Koenig's Infanterie - Die Meuhle in Schwartzewald (Mill in the Black Forest  
 " " " - La Czarina, mazurka.  
 Herr Wilhelm Just - cornet - Liebestraum (This may be a 10 inch diam. disc.  
 Hilda Trevelyan - I want to be a Lady.  
 Albert Whelan - Jolly Fellows, waltz: Mrs. 'Enery' Awkins.  
 "The Belle of New York" - Whistling polka.  
 A. Whelan & S.C. Porter - Nursery Rhymes: A Series of Imitations.  
 George Whitehead - The John Bull Store.  
 10 inches diameter.  
 Frank Arthur - The Bedouin Love Song.  
 Fred T. Daniels - The Whistling Blue Coat Boy.  
 Harrison Latimer - On the road to Mandalay.  
 John Morley "La Poupee" - A Jovial Monk.  
 Philharmonic Orchestra - Over the Waves, waltz.  
 Whitney Tew - King Duncan's Daughter: Because my heart to you.  
 George Whitehead - The John Bull Store.

I still require the record numbers for Bubble Book No. 12. The titles are, The Mulberry Bush; London Bridge; Oats, Peas and Beans. American member Martin Bryan recognises Henry Burr as one of the artists on these "Harper-Columbia" discs. Does anyone recognise any others?

All information, please, to Frank Andrews [REDACTED] Neasden. N.W.10. England.



## Gramo-Polyphon No. 105 G.P.

The challenge presented by the introduction of the phonograph, particularly Berliner's disc-playing gramophone, was initially met fairly and squarely by the musical box industry. It foresaw a market for both instruments and so combined them into a joint machine such as the Polygraphon, described in the 1902 English catalogue as the Gramo-Polyphon and seen here. Regina, Mermod and others made similar dual devices but all were destined for a short life in the face of the rapid strides of the gramophone.

## Gramo-Polyphon.



No. 105 G.P.—Size 60 x 32 x 16 1/2 ins. 159 Notes, in walnut.

Tunes 25 ins. diameter.

Price Including 6 Tunes £31 10 0

Extra Tunes	6- each
Records, 7 in	2/- ..
Records, 9 in or 10 in	4/- ..

Latest Novelty in Automations For Flat Box Style see page 7

No. 42 G.P.


Including 6 Polyphon tunes, 15 1/2 in. dia

£15 0 0

Extra Tunes	2/6 each
Records, 7 in	2/- ..
Records, 9 in or 10 in	4/- ..

There is no need to say anything with reference to the quality and perfection of the Polyphon Musical Boxes, same being now well introduced all the world over, and as to working of the Fine Talking Machine in connection with the Polyphon we can only say that the idea of combining the two is carried out very well indeed, and the reproduction of sound is clear, loud, and distinct.

**SAMPLE  
FREE**



**NICOLE  
DUPLUX RECORDS**

**A REVOLUTION IN RECORDS.**

Every disc talking-machine user should send at once for a **FREE SAMPLE** of the splendid Nicole Duplex Record. In writing send Three Stamps for cost of postage, packing, &c. Nicole Duplex Records are 3 1/6 each, 10-in. Records, and 1 1/6 each, 7-in. Records. But there is a Superb Record on each side, which makes them nearly half as cheap again as other Records—the price of one.

Write for Free Sample to NICOLE FRÈRES, Ltd., Dept. 21, Ely Place, Holborn, E.C.

# THE PHONOGRAPH SOCIETY OF SOUTH AUSTRALIA

108 Buxton Street, North Adelaide.  
South Australia 5006

Thank you for the continuing publicity of our Society and its activities in the Christmas issue of the Hillandale News.

Ernie also criticized our failure to indicate that the Edison Diamond Disc manual was a reprint. In our defence can I say that we did not expect the reprint to be such an excellent facsimile and quite honestly, being our first attempt, we neglected to add the words "facsimile reprint" purely out of ignorance. However, as soon as we saw the quality of the reprint, we quickly had a rubber stamp made and with only one or two exceptions, all copies sold have been stamped with the following:-

The cost of receiving the reprint is as follows:-

- (1) Edison Diamond Disc instruction manual \$A 2.00.
- (2) Protective package \$A 0.40.
- (3) Airmail charges \$A 1.50.
- (4) Seamail charges \$A 0.40.

Therefore, the manual sent airmail is \$3.90 and seamail \$2.80. The \$A/U.K. exchange rate varies all the time with our crazy government so I can't quote a firm price, but the relative figures for airmail and seamail in U.K. currency would be approximately £2.25 and £1.70.

All the best for 1977. By the way, the Director of the Museum of Natural History in South Australia is a personal friend of mine and has convinced their board to stage a 2000 sq. feet display of the Centenary of the Phonograph in June, July and August this year, so our Society is very excited at this prospect.

Regards,

G.C. Scroop.

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THE HILLANDALE NEWS is published on behalf of the CITY OF LONDON  
PHONOGRAPH SOCIETY by Bill Brott, 148, [REDACTED] West Finchley, London,  
to whom all articles should be sent.

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